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SACRED CHORAL MUSIC IN THE CALVINISTIC TRADITION OF THE PROTESTANT REFORMATION IN SWITZERLAND AND FRANCE FROM 1541 TO 1600

MILDRED E. BISGROVE

Submitted in partial fulfillment of the
requirements of the degree of Doctor of
Philosophy in the School of Education of
New York University

1968

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Mildred E. Disgrove
December 1968

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An Abstract of

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ABSTRACT

John Calvin (1509-1564), although not a trained musician, nevertheless, had specific opinions about the kind of music that was suited for his church. These opinions stemmed from his theological and aesthetic convictions. Calvin saw God in His creation as the source of all beauty. That beauty, deformed by sin, was redeemed through the Son whose new universe became the pattern for man's creative attempts.

The dual end of art is to be beautiful, and to glorify God. The rules for such an art must stress simplicity, sobriety, moderation, clarity, and purity. Singing was seen as desirable since it gave added power to the word. Words were to have weight and majesty, and the melody was to be moderate enough to give weight to the words. Suitable texts for singing were the Psalms, inspired by Christ Himself, which praise God alone, never man. Singing in church was to be unaccompanied, unharmonized, and in the known tongue. However, singing in harmony and using musical instruments were clearly permissable at home.

Calvin, then, stripped music of everything but its utmost simplicity. The human voice, the most spiritual instrument, like the soul itself, in unison, carrying the text by means of a melody so simple as to permit total comprehension of the words, was Calvin's ideal.

Calvin carefully supervised translations of the psalms into French metrical texts by his collaborators Clement Marot and Theodore de Beza. He assisted in the preparation of the *Strasbourg Psalter* of 1539, searching himself for suitable tunes for the texts. Prefaces for the *Genevan Psalter* of 1542, 1543, and 1545 also were written by Calvin.

According to Calvin's standards the tunes of Louis Bourgeois (*c*. 1510-1561) set in the completed *Psalter of 1562* to the texts of Marot and Beza were acceptable. The ranges are modest, the tunes largely conjunct, almost totally syllabic, and have mild syncopations frequently at cadence points.

Although Calvin seems not to have concerned himself specifically with the values or characteristics of harmonic psalm settings, certain of his statements are applicable. He had a humanistic concern for the word above all, and stressed the avoidance of distractions from the text. Bourgeois's *Cinquante Pseaulmes* of 1547 would seem to meet the standard. Here the psalm tune is in the tenor, accompanied by equally modest soprano, alto, and bass parts, syllabically set. Harmonies are nearly always root basses, with bass doubled. Dissonances are limited to carefully used passing tones and suspensions.

Very similar in style are *150 Psaumes à 4 Voix* of 1564 and 1565 by Claude Goudimel (*c*. 1510-1572) although sometimes the psalm tune is in the soprano. For the same musical reasons the text is never unclear.

The polyphonic settings of 1580 by Goudimel are fairly simple four-part motets with the tune in the soprano. Each voice has considerable independence, but imitation is limited to short melodies of four notes or less. Smooth melodic writing, conservative harmony and occasional homophonic passages contribute to a certain clarity of the text.

Among the more complex settings which go beyond the musical limits set by Calvin are Bourgeois's *Vingt-quatre Psaumes à 4 Voix* and the *Dodecacorde* motets of Claude Le Jeune (1528-c. 1600). The former make no consistent use of the psalm tune as cantus firmus. Fragments of the tune frequently become the basis for points of imitation, but are often interrupted by newly-composed contrapuntal material. There is much phrase, and, consequently, textual overlapping. The *Dodecacorde* motets have two to sixteen *parties*, or movements, written for two to seven voices. The psalm tune is used without alteration as the cantus firmus. Accompanying voices are independent, frequently imitative both melodically and rhythmically. Phrases overlap considerably. Harmonies tend to be simple. Variety is achieved through the free treatment of the voices, suspensions, changes from polyphonic to homophonic textures, and occasional shifts from duple to triple meter. These polyphonic complexities deprive the text of the clarity Calvin's ideal would have insisted upon.

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CHAPTER I

INTRODUCTION

Interest in Calvinistic psalmody appears to have increased in this country in the past few years. In support of this fact is the increased number of studies of the music of this period done in recent years,[1] and in the increased availability of this music in modern editions.

A personal interest in sacred choral music, and a special curiosity about John Calvin (1509-1564) who is reputed to have been hostile toward music, or at best, to have suppressed musical expression in his church reforms, has led the investigator into this study. This study, therefore, undertook to examine the role of music in the Calvinistic tradition during the first sixty years of the Reformed Church movement in Switzerland and France through a study of the choral music associated with it.

The Problem

The problem of this research was to determine the role of sacred choral music in the Calvinistic tradition in Switzerland and France from 1541 to 1600.

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[1] See studies described under Related Literature, pp. 11-17 of this chapter.

Subordinate Problems

The subordinate problems were to:

1. Examine the writings of John Calvin to determine his views on the use of music both inside and outside the church.

2. Examine the sacred choral music associated with the Calvinistic tradition of the Protestant Reformation in France and Switzerland from 1541 to 1600 to determine (a) which forms were new; (b) which forms were retained from earlier Christian tradition; and (c) what the relationship of each was to the musical forms of the past.

3. Determine the musical characteristics of selected choral music associated with the Calvinistic tradition of the Protestant Reformation in Switzerland and France from 1541 to 1600.

4. Compare Calvin's statements regarding the use of sacred music to the record of its use in the movement.

Definition of Terms

Sacred music as used in this study refers to that kind of music which is devoted exclusively to the use of, or service to, religious purposes.

Secular music designates music not overtly, or specifically, religious.

Liturgical music is here defined as music which is a part of an officially authorized service of a Christian church.

Polyphonic music is music in which two or more melodies are combined simultaneously in a harmonic manner.

Homophonic music is music "in which one voice leads melodically, being supported by an accompaniment in chordal or in a somewhat more elaborate style."[2]

Cantus firmus refers to a "pre-existent melody which is made the basis of a polyphonic composition, by the addition of contrapuntal voices."[3]

Aesthetics is used in this study to mean "systematic analysis of man's urge to create, preserve, and understand what is conventionally called beauty or the beautiful."[4]

Musical aesthetics "is the study of the relationship of music to the human senses and intellect."[5]

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[2] Willi Apel, Harvard Dictionary of Music (Cambridge: Harvard University Press, 1947), p. 339.

[3] Ibid., p. 117.

[4] Hunter Mead, Introduction to Aesthetics (New York: Ronald Press, 1952), p. iii.

[5] Apel, op. cit., p. 17.

Delimitations

The following delimitations were placed upon the research in order to circumscribe and define the problem:

1. The music examined in this study was limited to the major contributors to the sacred choral literature of the Calvinistic tradition of the Protestant Reformation;[6] namely, Louis Bourgeois (*c*. 1510-*c*. 1561), Claude Goudimel (*c*. 1510-1572), and Claude LeJeune (1528-*c*. 1600).

2. Since it was the purpose of this study to deal with the sacred choral music of the Calvinistic tradition of the Protestant Reformation, the texts of this music were not examined in an exhaustive manner, but have been included for study only when they have had a direct bearing on the music being studied.

3. In this study, the Calvinistic Church history has been limited to the years 1541 to 1600. The year 1541 signifies the beginning of Calvin's permanent tenure in Geneva; 1600 marks the death of Claude LeJeune.

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[6] For comment on major contributors see: Donald J. Grout, *A History of Western Music* (New York: W. W. Norton and Company, Inc., 1960), p. 234; also Paul Henry Lang, *Music in Western Civilization* (New York: W. W. Norton and Company, Inc., 1941), p. 258.

Basic Assumptions

It was assumed that the sacred choral music forms of the Calvinistic tradition of the Reformation were an outgrowth of the upheavals in thought and practices of the Christian church, and therefore were inextricably related to the ecclesiastical history of the sixteenth century. Just as the religious reforms were of such moment as to establish new directions in certain beliefs and practices, so new musical forms and practices came into being as a direct result of religious reforms, and thereby have established certain new musical patterns that have flourished to some extent to the present in the reform branch of the Christian church.

It was further assumed that these musical forms which were used in the public worship services of the reform Christians were both an expression of their beliefs and an educative force in the carrying forward of the thoughts and practices of this branch of the Christian church.

Significance of the Study

Any investigation that contributes knowledge to, or helps to clarify understandings for a musicologist, a teacher, a church musician, or a religious leader would seem to be a worthy study. This investigation attempted to look closely at the Calvinistic tradition of church music, and to examine it in its historical context, for its significance to the religious movement from which it sprang. Therefore, this investigator viewed this study as a small part of a larger consideration of the role of the arts in education particularly as it related to religion.

The concept of the arts as servants to religion is an old one. Historical records clearly indicate that throughout Western civilization music was closely bound to religious observance. The Old Testament of the Bible records countless occasions of the use of music with worship by the ancient Hebrews. Passages in the books of Exodus, Numbers, and the Chronicles give accounts of the use of musical instruments and singing in religious festivals. The playing of the cornet, harp, timbrel, trumpet, psaltery, cymbal, and organ is referred to, frequently accompanied with singing and dancing to the Lord.[7] The Psalms, which were attributed to David and to other poets, were mainly sung, accompanied by string instruments when the word "Neginah" or "Neginoth" appeared in the title, or by wind instruments when the word "Nehiloth" appeared.[8]

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[7] Exodus XV.

[8] R. W. S. Mendl, The Divine Quest in Music (New York: Philosophical Library, 1957), p. 25.

In ancient Egypt, music was thought to be of divine origin. Dancing and singing and playing of instruments were employed in temple rituals.[9]

Greek drama from its beginning was closely associated with the national religion, and music was an important ingredient of the drama.[10]

Among the early Christians, music apparently had a significant place. After the Lord's Supper the disciples are said to have sung a hymn.[11] The Apostle Paul encouraged his congregations to use music in "psalms and hymns and spiritual songs, singing and making melody in your heart to the Lord."[12] And in another instance he wrote to encourage a group to teach one another "in psalms and hymns and spiritual songs."[13]

St. Augustine (345-430) was sometimes torn between the attractions of beautiful sounds and the higher purpose of music, which was to convey religious thought. Occasionally he was unsure whether he favored the singing of the psalms in church or the mere reciting of them, since the beauty of the singing voice could become a distraction for him. He recorded his uncertain thoughts in this way:

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[9] *Ibid*., p. 10.

[10] *Ibid*., p. 20.

[11] Matthew 26:30.

[12] Ephesians 5:19 (King James Version)

[13] Colossians 3:16 (King James Version)

> . . . and the safer way it seems to me . . . to cause the reader of the Psalm to sound it forth with so little warbling of voice, as that it was nearer to speaking, than to singing. Notwithstanding, so often as I call to mind the tears I shed at the hearing of thy church songs . . . whenas I am moved not with the singing, but with the thing sung . . . . I then acknowledge the great good of this institution. . . . And yet again, so oft as it befalls me to be more moved with the voice than with the ditty, I confess myself to have grievously offended, at which time I wish rather not to have heard the music.[14]

Martin Luther (1483-1564), the German church reformer, held music in very high esteem. He wrote: "That God preaches the gospel through music is proved by Josquin, whose compositions flow along happily, easily, spontaneously, gently, and, like the song of finches, are not forced and strained by rules."[15]

Luther also regarded music as a great servant of God, and of the causes which he championed. In the foreword to the first edition of the Wittemberg Gesangbuch, published in 1524, he stated:

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[14] Oliver Strunk (ed.), Source Readings in Music History (New York: W. W. Norton and Company, Inc., 1950), p. 74.

[15] Quoted in Julius Portnoy, The Philosopher and Music (New York: The Humanities Press, 1954), p. 107.

> St. Paul establishes this . . . and orders the Colossians to sing psalms and spiritual songs to the Lord in their hearts, in order that God's word and Christ's teaching may be thus spread abroad and practiced in every way.
>
> Accordingly, . . . I and several others have brought together certain spiritual songs with a view to spreading abroad and setting in motion the holy gospel which now, by the grace of God, has again emerged. . . .
>
> These, further, are set for four voices for no other reason than that the young . . . might have something to rid them of their love ditties and wanton songs and might, instead of these, learn wholesome things and thus yield willingly, as becomes them, to the good; also, because I am not of the opinion that all the arts shall be crushed to earth and perish through the Gospel, as some bigoted persons pretend, but would willingly see them all, and especially music, servants of him who gave and created them.[16]

Side by side with religious music, whether Hebrew, Christian, or pagan, flourished secular music. For the early church fathers, as well as for those who watched over the development of the church throughout the Middle Ages, the intrusion of secularism into sacred music became a matter of concern. St. Jerome, Church Father and

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[16] Strunk, op. cit., pp. 341-342.

Christian scholar of the Fourth Century, gave this admonition:

> Sing to God, not with the voice, but with the heart; not after the manner of tragedians, in smearing the throat with a sweet drug, so that theatrical melodies and songs are heard in the church, but in fear, in work, and in knowledge of the Scriptures.[17]

Gothic medievalism combined church and secular life in a unique way; similarly, polyphonic music began to combine secular and sacred texts and melodies to form an art which, in the thirteenth century motet, became a mirror of the cultural life of the century. By the fourteenth and fifteenth centuries, the motet had achieved magnificence. To have removed all traces of secularism from this form at this point would have meant the destruction of much great polyphonic music. In the sixteenth century, after considerable upheaval, and finally, the irrevocable division in the Christian church, the Council of Trent (1545-1563) considered seriously the forbidding of all music of a secular spirit and origin altogether, and even considered the abolition of all music but the plainsong. The Council ultimately decided upon general pronouncements against all trends toward secularism, the distractions of noisy musical instruments, and careless and unclear performances by church singers.

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[17] *Ibid*., p. 347.

In the present day, church musicians and religious leaders are concerned with similar problems. On the one hand, there is the idea of sacred music as an art, and therefore its own reason for being; and on the other hand, there exists the concept of music as a servant to religion, in which role it has significance only for the services it renders to it. Similarly, the problems of secular music with its idioms influencing, and frequently dominating sacred music, have been a consideration since early times. Not only did they plague St. Jerome, and St. Augustine, but also John Calvin. In the foreword to the Geneva Psalter, published in 1543, Calvin expressed his concern:

> . . . the early doctors of the church often complain that the people of their times are addicted to dishonest and shameless songs, which not without reason they call mortal and Satanic poison for the corruption of the world.[18]

Related Literature

Several recent studies and publications have provided important primary and secondary sources related to certain aspects of this study. A growing body of music from the Calvinistic period is being made available for the first time in modern edition through important sources such as the ones referred to below.

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[18] *Ibid*., p. 347.

In the Lawry[19] study, the four surviving books of Psalm motets of the eight books Goudimel is known to have written, have been transcribed and analyzed. These are Books III (1557 edition), VI, VII, AND VIII. An analysis of the works accompanies the transcriptions.

Another study of the works of Goudimel has been done by Ruut.[20] In this work the psalm melodies are transcribed from the original into modern notation, and analyzed as to their melodic, harmonic, and rhythmic features.

Hamersma[21] has analyzed and put into modern notation ten psalm settings of Claude LeJeune, transcribed from the

---

[19] Eleanor McChesny Lawry, "The Psalm Motets of Claude Goudimel" (unpublished doctoral dissertation, New York University, New York, 1954).

[20] August Ruut, "The Genevan Psalm Melodies Set by C. Goudimel in Chordal Style" (unpublished master's thesis, New York University, New York, 1956).

[21] John Edward Hamersma, "Les Dix Psaumes of Claude LeJeune: A Study in Sixteenth Century Psalmody" (unpublished doctoral dissertation, Union Theological Seminary, New York, 1960).

1564 and 1580 editions, which are housed in European libraries. Although no Genevan melodies are used in these motets, they give clues to the polyphonic style of LeJeune.

The only other study dealing with the motet style of LeJeune known to this writer is by MacMillan,[22] a work which deals especially with the motet settings of the Dodecacorde, published in 1598. The three motets which have been published in the Expert editions of Les Maîtres de la Renaissance française, volume 11, are discussed here. The nine remaining motets not available in that source are transcribed and analyzed by MacMillan.

It may be noted that the Institute of Medieval Music is currently undertaking the publication of the complete works of Claude Goudimel. At this writing, Volume I, Premier Livre des Psaumes en forme de Motetz, 1557, and Volume 9, Les 150 Psaumes, 1564 and 1565 Editions, are available.

Among the pertinent secondary sources is an extensive study on Calvin's musical aesthetic which has been made by Charles Garside.[23] The author quotes Calvin's statements about music and attempts to interpret them in their theological and humanistic context. He suggests that Calvin has been maligned, or ignored, or even victimized by the great praise German scholars have heaped upon his fellow-reformer, Martin Luther.

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[22] John Buchanan MacMillan, "The Calvinistic Psalmody of Claude LeJeune" (unpublished doctoral dissertation, New York University, New York, 1966).

[23] Charles J. Garside, "Calvin and Music" (unpublished graduation thesis, Princeton University, Princeton, 1950).

In an article published three years later, the same author[24] put together the prefaces of each of the three editions of the Genevan Psalter, which were published in 1542, 1543, and 1545, respectively, and drew from them an indication of a change in attitude in the extension of the singing practices inside and outside the church. Calvin, although a lawyer, theologian, and philosopher--not a musician--regarded music as one of God's gifts to men. Therefore, thought Calvin, man must take care not to abuse it. Calvin thought like the humanist he was: to him the music and the text were inseparable, but music's role was to enhance the text with whatever weight and majesty were appropriate to it.

Based on Calvin's Institutes of the Christian Religion[25]

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[24] Charles J. Garside, "Calvin's Preface to the Psalter; a Reappraisal," Musical Quarterly 37:566-577, October, 1951.

[25] John Calvin, Institutes of the Christian Religion, Translated from the Latin and Collated with the Author's latest edition in French by John Allen. Seventh American edition. (Philadelphia: Presbyterian Board of Christian Education, 1936), 2 volumes.

Hamersma[26] examined the use of song in church and in the religious ceremonies. Here, too, the author found Calvin not hostile to the art of music, but, rather, uncompromising in his standards for it.

Doumergue[27] made an emotional defense of Calvin and his rigid standards for music on the basis of the excesses known to Calvin in Catholic church music of his time, and before: namely, the combining of sacred and secular texts in the motet, and the admitted abuses attested to by the Council of Trent.[28]

In treating Calvin's attitude about music, Clive[29] traced the most important influences from Plato, through St. Paul, St. Augustine, St. John Chrysostome, and St. Jerome, to Calvin, and finally, to musical Puritanism. Plato's concern was the effect of music upon the soul: Puritanism rejected the taint of secularism, permitting only God's words to be sung, enhanced by appropriate melodies, and unadorned by complicating harmonies or by musical instruments.

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[26] John Edward Hamersma, "John Calvin on Christian Worship" (unpublished master's thesis, Union Theological Seminary, New York, 1952).

[27] Emil Doumergue, "Music in the Work of John Calvin," Princeton Theological Review VII:529-552, 1909.

[28] See Significance of the Study, pp. 9-10.

[29] H. P. Clive, "The Calvinistic Attitude to Music," Bibliotheque d'Humanisme et Renaissance, t. 19 et 20:294-319; 79-107, 1957-58.

Percy Scholes[30] in his work on the Puritans and their attitude toward music, states the case strongly that neither Calvin nor his followers, the Puritans in England and New England, were opposed to the arts, as writers have sometimes indicated them to be. Scholes refers to passages in Calvin's sermons, such as the 79th and 80th on the book of Job, which he cites as making a plea for music as one of the good things of life; it was merely the degradation of music in lewd songs and dancing that he deplored.

Jaques[31] examined Goudimel's contributions to church music, both in his earlier days as a Catholic church music composer, and later, as a Huguenot composer. In an evaluation of Goudimel's music the author concludes that Goudimel was to the Reformed church what Palestrina was to the Roman

---

[30] Percy A. Scholes, The Puritans and Music (New York: Russell and Russell, Inc., 1962).

[31] Robert Jaques, "The Contribution of Claude Goudimel to Church Music" (unpublished master's thesis, Union Theological Seminary, New York, 1946).

Catholic church, the singular tragedy being, however, that much of Goudimel's music has not been preserved.

Other important primary sources for this study are the collections of music, and the writings of John Calvin, both of which are noted in the bibliography.

CHAPTER II

CALVIN THE MAN AND THE REFORMER

On April 28, 1564, shortly before his death, Calvin called together his fellow ministers in Geneva, and addressed them, in part, as follows:

> I have lived in marvelous combats here. I have been saluted in mockery of an evening by fifty or sixty gun-shots before my door. Fancy how that could shock a poor student, timid as I am and as I confess I have always been. After that, I was hunted from this city and betook myself to Strassburg. Having dwelt there for some time, I was recalled, but I had not less trouble than before in the discharge of my duty. They set dogs on me, and these gripped me by my coat and legs. They cried "scoundrel, scoundrel" after me. I went to the Council of Two Hundred when they were fighting, . . . Yes, I have been in combats, and you will have more of them, not less but greater. . . .
>
> Although I am nothing, I know that I have suppressed three thousand tumults in Geneva. Be strong and of good courage, for God will preserve this church and defend it. I assure you God will keep it.
>
> I have had many faults which you have had to endure, and all that I have done is of little worth. . . . Nevertheless, if I may say so, I have intended well. My faults have always displeased me, and the root of the fear of God has been in my heart. . . .
>
> As concerns my doctrine: I have taught faithfully, and God has given me grace to write. I have done it with the utmost fidelity, and have not to my knowledge corrupted or twisted a single passage of the Scriptures; and when I could have drawn out a far-fetched meaning, if I had studied subtlety, I have put that temptation under foot and have always studied simplicity. I have written nothing

> through hatred against any one, but have always set before me faithfully what I have thought to be for the glory of God.[1]

What kind of man was this Genevan minister whose last remarks show him to be aware of his own successes and failures, and ending his ministry with the same intensity of will and purpose which marked its beginning?

His heritage and early education had a profound effect on Calvin the man, the intellectual, and the iron-willed Reformer. He was driven to the very hours of his death by his intense convictions of obedience to the glory of God, which had been the source of his indefatigable industry throughout his life. An extract of an article by Hunter bears out this fact:

> It may be said with truth of Calvin as it has been said of Augustine, that he wrote more than another can well read. . . . What survives in print does not by any means comprise the whole of his literary production. . . . Sometimes his speed of composition amounted to the superhuman; . . .
>
> With all allowances for his enormous and constant readiness, no man could have produced such a literary output without an industry which allowed few moments of recreation, much less idleness. . . . He had the advantage of being able to do with little sleep,

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[1] Georgia Harkness, John Calvin: the Man and His Ethics (New York: Abington Press, 1958), pp. 58-59.

> often not more than four hours. Working late at night, he was up at dawn and at his desk with no more delay than was occasioned by the devotions which ever prefaced his day's work. . . . When . . . he suffered headaches so severe that he often lost consciousness, he was urged at least to give up dictating and writing. "Would you that the Lord should find me idle when He comes?" was the answer. . . . He ceased his work, Beza tells us, only when his voice failed him, eight hours before his death. . . . He left no work half-done, nothing incomplete; death did not surprise him with loose ends in his fingers.[2]

Born in 1509 at Noyon, in Picardy, John and his family enjoyed a certain social standing which the father Gerard had achieved as solicitor and financial agent to the Cathedral Chapter. Possessed of a Picard's temper, however, he quarreled with the chapter and died excommunicate. Charles, the oldest son of this loyal Catholic family, became a priest. He, too, possessed a temper, likewise quarreled, and died under the ban of the Church. John, the second son, was written of as "a true Picard. Geography cannot account for everything, but certain traits in Calvin were perhaps conditioned by his Picard blood: sensitiveness, pride, directness, logicity, and so forth."[3]

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[2] A. Mitchel Hunter, "The Erudition of John Calvin," The Evangelical Quarterly, 18:205-207, July, 1946.

[3] Quirinus Breen, John Calvin: A Study in French Humanism (Grand Rapids, Mich.: William B. Eerdmans Publishing Co., 1931), p. 11.

> Eager, controversial even to fanaticism, enthusiastic, dogmatic, persistent, they [the Picards] have fought on all sides of the controversies by which France had been divided; but they have never been lukewarm or indifferent. They are capable of producing men of leadership, and ready to carry principles to logical consequences.[4]

By virtue of his scholarly promise, John was sent in 1523, at the age of 14, to the University of Paris, first at the Collège de la Marche and soon to the Collège de la Montaigu. Here he acquired an excellent foundation in Latin, French, philosophy, and theology. This was a school of very harsh discipline, called by Rabelais "that lousy college they call Montaigue."[5] Here John's Picard temperament provided him with pertinacity and readiness in argument. To this were added "the gifts of strong character, an iron will, an incisive intelligence, and deep sensitiveness to moral and religious values."[6] Not strong in health, Calvin suffered from the damp walls, poor food, and severe discipline. Erasmus, another alumnus of Montaigu wrote: "of many young men of good ability, and very hopeful, some [were] killed, others [were] blinded, others went mad; some of whom I knew very well."[7]

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[4] W. Walker, John Calvin, the Organizer of Reformed Protestantism (New York, 1906), Quoted in Breen, loc. cit.

[5] Rabelais, Gargantua (La Pleiade edition) Chapter XXXVII. Quoted in Basil Hall, "John Calvin: Humanist and Theologian," Historical Association, 33:9, 1956.

[6] Hall, op. cit., p. 10.

For Calvin, however, there was a certain appeal in the school's ascetic and moral discipline. Here he learned to value the regular, disciplined life--a fact to be noted in his life at Geneva. He learned how to debate and he acquired the principles of accurate argument and the ability to attack an opponent's case. As Hunter noted, this gift was demonstrated frequently in his life as a Reformer:

> Few have lived who have combined such powers as enabled Calvin to do what he did when a Roman Catholic priest with much adroit and plausible display of authority made a dangerous attack on the Reformed position; without preparation he overwhelmed the adversary there and then with a reply in which he poured forth a torrent of quotations from patristic and secular literature. Calvin had not only read widely; he had thought out the bearings, the significance, and the organic relationship of what he had read. It was all pigeonholed in his mind ready for use when required, and in all the controversial writings he published, many of them composed in such haste as to allow him no time for complete verification of reference and quotation, he was never once caught napping.[8]

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[7] Erasmus, _Colloquia_ (Blaviana edition, Amsterdam, 1693), Quoted in Hall, _loc_. _cit_.

[8] Hunter, _op_. _cit_., p. 200.

Also a part of Calvin's temperament was his intense moral feeling. Beza's biography states: "Even in his tender years he was in a surprising manner devoted to religion, and a stern reprover of all the vices of his companions."[9] This moral consciousness brought him into contention with church life and mores before his theological differences were developed. This disgust was shared by many leading thinkers of his day, both Catholic and evangelical.

To this time, Calvin's training had been for the priesthood. During his studies in Paris, from 1523 to 1528, although there is no record of it, Calvin must have been made aware of Luther's views, as Luther's literature was being smuggled from Germany into Paris from 1518 on. Surely the students of Calvin's day saw to it that they were informed of new ideas. In Paris in 1523, and again in 1525, public burnings took place. Both Luther and his humanist collaborator, Melancthon, received much attention. It is true that Calvin was only a young boy in his early teens at the time, yet he was an extraordinarily alert one. "Unlikely as it is that Calvin should not have read some of these writings [Luther, Melancthon, Carlstadt], it is beyond doubt that, if he had not, the discussions revolving about them must have surrounded him daily."[10]

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[9] Theodore Beza, The Life of John Calvin, Translated by Francis Sibson (Philadelphia: J. Whetham, 1836), p. 2.

Calvin did not graduate from the Faculty of Arts at Paris, since his father, probably because of embroilments back home, urged him to leave his priesthood studies for the law. Beza clearly states a reason: "for the father thought the law opened a surer road to riches and honors."[11] Calvin himself wrote of the incident in his Preface to the Commentary on the Psalms:

> I was yet a very little boy, my father had destined me for the study of theology. But afterwards, when he considered that the legal profession commonly raised those who followed it to wealth, the prospect induced him suddenly to change his purpose.[12]

In 1528, at the age of nineteen, Calvin went to the University of Orléans to study law under the famous Italian scholar of Roman law, Alciati. From 1528 to 1531 he learned not only law, but also Greek under a Lutheran scholar, Wolmar. The combined studies of law and religion helped develop Calvin's gift for argument in the presentation of a case, and later in his work of organizing the church at Geneva. "Nobody but a trained jurist could have carved out so successfully the ecclesiastical system which he there established, and both the theology and the organization of the Calvinistic church bear the stamp of the law-trained mind."[13]

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[10] Breen, op. cit., p. 36.

[11] Beza, op. cit., p. 3.

[12] John Calvin, Commentary on the Book of the Psalms, Translated by James Anderson (Edinburgh: Calvin Translation Society, 1845), Preface to Volume I, p. xl.

Hunter likewise recognized the value of his early legal training:

> To these items of his equipment must be added his legal knowledge. . . . The result was that, like the great builders and writers of the Western Church, he became as accomplished a lawyer as he was a divine, and he brought the penetrating acumen and judicial balance of a mind trained to the law's subtleties both to the review of the Mosaic Code, and the organization of the infant Church, and the reconstruction of the economy of the Genevan State.[14]

In 1531 Calvin's life took a new turn. His father died; his law career was concluded; he was free to return to Paris to pursue his first love, the humanities. The first fruits of this resumed study was his Commentary on

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[13] Harkness, op. cit., p. 5.

[14] Hunter, op. cit., p. 204.

Seneca's Treatise on Clemency, published in 1532 at his own expense, under the name of Calvinus. This work had significance in showing the moral emphasis in Calvin's humanistic thinking.

In 1533 Calvin experienced conversion, which came probably in part as a result of his disgust with what passed for religion, partly because he had to take a stand concerning the upheaval he had witnessed. What is sure is that it left its mark for life. Where heretofore a moralistic humanism had been an end in itself, it now became a means to aid him in his new purposes.

Hall saw this humanism as leading to Calvin's theological understandings: "This moralism will be the bridge between his first ventures as a humanist and his later development as a theologian."[15]

Hunter noted Calvin's respect for learning, and the use to which he put it:

> Calvin began his career as a humanist and he never ceased to be one. He never repudiated the classical studies of his early years. . . . If the classics did not edify the soul, they sharpened and polished the wit and enabled it to do its work better.[16]

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[15] Hall, op. cit., p. 13.

[16] Hunter, op. cit., p. 200.

Calvin's classic studies of Augustine, Plautus, Terence, and the church fathers contributed to his later purposes. As Hunter wrote, even though Calvin disavowed the Roman Catholic Church, he

> did not repudiate the Fathers who contributed to its thought when its stream was still relatively pure. . . . There are perhaps few of the patristic classics to which he does not at one time or another make reference. He moves against them with the ease of mastery and an enviable readiness of apposite quotation. . . . No Roman Catholic champion sought or dared to cross swords with him twice in public debate. He handles their own chosen weapons with a skill with which not even their greatest experts could compete.[17]

His knowledge of Greek and Latin allowed him to deal authoritatively with the original Old and New Testaments, and to consult original codices in case of doubt. Calvin permitted the light of his knowledge of Greek and Roman civilization to illuminate the Scriptures. Calvin also inherited from humanism a certain sophistication and elegance of style and classical clarity which overlay all he wrote.

Calvin stated his own view of wisdom and learning in his *Commentary on the Book of First Corinthians*:

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[17] *Ibid.*, p. 203.

> . . . Paul does not expressly condemn either man's natural perspicacity or wisdom acquired from practice or experience, or cultivation of mind attained from learning; he declares that all this is of no avail for acquiring spiritual wisdom. Without Christ, sciences of every department are vain, and the man who knows not God is vain, though he should be conversant with every branch of learning.[18]

Calvin's humanism is seen plainly in his continuing regard for education. The dominating idea of the Academy Calvin later founded, the Collège de Genève, was that each student be given a solid grounding in the arts and letters before he enter into the study of any profession. "Even though you would be a preacher, be first a humanist, expresses his thought on the matter. Learning without Godliness was of little profit in his opinion, but Godliness without learning was liable to all sorts of error, on the other hand."[19] The sophisticated reformer had carefully developed his own knowledge and mental powers and wanted by all means to pass on this inheritance to succeeding generations.

A further testimonial to the elevated state Calvin's influence finally brought to the city of Geneva comes from Doumergue who states that "Genève devenue, à la fin du xvi^{e}

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[18] Quoted in Hunter, loc. cit.

[19] Breen, op. cit., p. 155.

siècle, tranquille, ordonnée, pieuse, lettrée, savante. . . . une obscure villette savoyarde s'est changée en une glorieuse cité européenne."[20] [Geneva had become by the end of the sixteenth century tranquil, ordered, pious, articulate, learned: an obscure Savoyard village was changed into a glorious European city.]

In addition, under Calvin Geneva was to become famous as the center of European printing which was carried out under the close supervision of the City Council, whose members insisted on the highest standards of accuracy, the use of high quality paper, and reasonable prices. The city was also to become a haven for many persecuted scholars such as Cordier, Calvin's old master; Beza, Calvin's successor; and William Whittingham, the British exile who produced the English Bible which became the handbook for English Puritans.

In an extensive study, Breen has made a strong case for the idea that Calvin's life and works are a part of the mainstream of French Humanism. He has, in part, noted:

> It was remarkable that Calvin was converted to radical Protestantism rather late in life. He had been about entirely committed to the humanistic ideal until his twenty-fourth year. . . .

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[20] Emile Doumergue, *Vie de Calvin*, Vol. VI. (Lausanne, 7 Volumes, 1899-1927), p. 116. [This and subsequent translations from French are by this writer unless otherwise noted.]

> This, I believe, is of the utmost importance when we consider the precipitate of humanism in his work as a reformer.
>
> The most striking result of this late conversion . . . [is] what may be called his mental "set". . . . So John Calvin does not shake off, and never shall, what had been years in the making of his mind.
>
> His mental "set" determined his attitude toward tradition. . . . It was only the scholastic he eschewed, while the ancient patristic literature found a large place in his affections.
>
> An earmark of his humanism was its exercise of independent judgement, its appeal, so to speak, of common sense. Facing situations that could find no adequate direction from schoolmen, they were thrown back on their own resources. . . . So, for instance, we have his zeal for restoring the true text of the Scripture, or textual criticism, by which he flew directly in the face of the conservative opinion of the age. . . . In exigesis Calvin's name towers over all that went before. His principle of interpreting the text in its natural sense was revolutionary, and is of significance still. So his mental "set" expressing itself in the use of canons of common sense, and thus arriving at independent judgements, is no mean part of his inheritance from humanism. Such a mind could be the organizing force of the Reformation, in the midst of a mightily confusing age.[21]

Between the years 1533 and 1536 Calvin was something of a wanderer. He moved in and out of France, stopping off at Basle where in 1536, he published the first edition, of which there were five in his life-time, of the _Institutes of the Christian Religion_. From there he went to Italy, then back to France, and by chance later to Geneva, where an urgent but unanticipated invitation from the fiery Protestant zealot, Farel, finally induced him to remain.

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[21] Breen, _op. cit._, pp. 146-148.

In this act of reluctant submission one can see in action Calvin's new-found philosophy of life. Calvin turned from the preferred quiet life of scholarly pursuits in Basle

> to follow the dominating will of the sovereign God, to obey Him, to give Him glory. Here is the root of Calvinism: Calvin felt himself to be chosen, called, directed, and out of this deep experience grew his theocratic theological system. The humanist and moralist now recede--though they never disappear--before the preacher of the Word of the sovereign God, and the organizer of a Church in whose visible life that Word will be honored.[22]

Calvin's first tenure at Geneva was stormy and lasted until April 1538, when the City Council banished him. He removed himself to Strasbourg, where he remained until he accepted--this time with even greater reluctance--a call to return to Geneva. Thus, on September 13, 1541, Calvin quietly returned to Geneva to resume the ministry of remaking the city of Geneva into a city of God.

Calvin has never been without his critics. The strong beliefs which led to uncompromising acts of authority--religious, moral, and civil--which the citizens of Geneva, at least at first, resented, have been open to disbelief and criticism from other sources.

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[22] Hall, op. cit., p. 17.

Harold J. Whitney has explained that a strong ruling hand in all matters was typical of Calvin's age. Had he been tolerant as the twentieth century knows tolerance, he might not have been effective, or even understood by his age. He "carried over into the Reformation the medieval spirit for regulation at the cost of personal liberty."[23]

In a more specific sense, by scholars and historians who are interested in the arts, Calvin has frequently been misunderstood, maligned, or, perhaps worse, even ignored. He has, naturally enough, frequently been compared with the other major leaders of the Protestant Reformation: Zwingli and Luther. On the surface, comparisons here are easy. Zwingli stood at one extreme, since for some years the use of musical instruments and singing were prohibited in his services. Luther represented quite an opposite attitude, wherein music played a considerable part. Calvin's position was somewhere in the middle.

There are other factors. Luther has always been to the Germans a kind of national hero. The character of Luther

> with its strange contrasts of spirituality and grossness has always been an excitement to attack or defend. . . . And once again, the great episodes

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[23] Harold J. Whitney, The Teachings of Calvin for Today. The Substance of the Institutes of the Christian Religion in Handy and Understandable Form (Grand Rapids, Mich.: William B. Eerdmans Publishing Co., 1959), p. 31.

> in Luther's life--the nailing up of the theses, the protest before the Diet of Worms, the confinement at Wartburg--have taken rank as scenes in some great epic of the human mind in action, and have never lost their power to kindle the popular imagination. The record of Calvin's struggles at Geneva, though at least as rich in incident and variety, has not been felt to possess the same dramatic quality, and this again is in part due to his personality which has tended to arouse either a respectful admiration or a cold and uninterested antipathy.[24]

German scholars have tended to give much more attention in their writings to Luther than to Calvin.[25]

Many writers who have dealt with Calvin and his relationship to the arts have done so in harsh terms. Douen, whose two-volume work on the French Psalter has had wide acceptance as a monumental scholarly contribution to the subject, showed by many references little regard for Calvin. Of his assumption of authority, Douen wrote:

> En substituant la divine autorité de la Bible à l'autorité humaine de Rome, Calvin croyait proclamer un principe immuable, et, malgré

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[24] R. N. Carew Hunt, *Calvin* (London: The Century Press, 1933), p. 7.

[25] For example, in Guido Adler's *Handbuch der Musikgeschichte*, there is no mention of Calvin; Hugo Leichentritt in his book *Music, History and Ideas* (published in Cambridge in 1947) devotes an entire chapter to the Reformation without mentioning Calvin; the volume *Die Evangelische Kirkenmusik* by Friedrich Blüme which is a part of the *Bücken Handbuch der Musikwissenschaft* series, makes only single incidental references to Calvin on seven of its 172 pages.

> l'étonnante puissance de logique dont il était doué, il ne vit pas ou ne voulut pas voir qu'une orthodoxie qui repose sur l'interprétation d'un livre sera toujours caduque et illusoire sans l'aide d'un interprète infaillible. Il ne vit pas qu'il donnait son interprétation faillible pour la révélation elle-même, que la substitution de la Bible au pape n'était qu'une apparence, et qu'il ne faisait en réalité que mettre le pape de Genève à la place du pape de Rome.[26]

> [In substituting the divine authority of the Bible [in his *Institutes*] for the human authority of Rome, Calvin believed he was proclaiming an immutable principle, and in spite of the astonishing power of logic with which he was endowed, he did not see or did not wish to see that an orthodoxy which rests on the interpretation of a book would always be weak and illusionary without the aid of infallible interpretation. He did not see that he gave his fallible interpretation itself, that the substitution of the Bible for the Pope was only an appearance, and what he was doing in reality was putting the Pope of Geneva in place of the Pope of Rome.]

Such was Douen's view of Calvin's theology. As for the man, he had the following to say:

> Esprit sec et dur, logicien et intellectualiste à outrance, Calvin manque de cette chaleur de coeur qui fait tant aimer Luther; il transforme le Dieu d'amour, le mansuétude de Jesus, la bonne nouvelle du pardon, en un horrible systeme de damnation éternelle, fonde sur le *bon plaisir* d'un Dieu miséricordieux pour les sculs élus, impitoyable et féroce pour les réprouves, qui sont presque toute l'humanité. Dans cette théologie sans entrailles, . . . Calvin est tout entier dans son système; il a fait Dieu à son image. Homme d'autorité, plein de zèle et de

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[26] Orentin Douen, *Clement Marot et le Huguenot Psautier* (Paris: A. L'Imprimerie Nationale, 1878-79), Vol. 1, pp. 375-376.

> dévouement pour les siens, c'est-à-dire pour ceux qui s'inclinent devant ses dogmes, il devient fanatique et cruel envers ceux qui lui refusent une soumission absolue.[27]
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> [Spirit arid and hard, logician and intellectual to the death, Calvin lacked the warmth of heart which made so many love Luther; he transformed the God of love, the forebearance of Jesus, the good news of pardon into a horrible system of eternal damnation, based on the good pleasure of a God merciful toward only all elected souls, unpitying and fierce toward all reprobates, who are almost all of humanity. In his theology without entrails, . . . Calvin is entirely in his own system; he made God in his image. A man of authority, full of zeal and devotion for his own, that is to say--those who inclined toward his dogmas, he became fanatic and cruel to those who refused him absolute submission.]

And finally, regarding Calvin the lover of the arts, Douen continued:

> Corps frêle et débile, sobre jusqu'à l'excès, froid, chagrin, austère, ennemi de tout plaisir et de toute distraction, même des arts et de la musique; ne vivant que pour le travail et ne travaillant que pour établir le règne de Dieu sur la terre; . . . il suffisait à tout: leçons de théologie, prédications, pamphlets, oeuvres de longue haleine, lettres aux souverains de toute l'Europe et aux prisonniers qui peuplaient les cachots; mais acharné, violent, colère, impatient de toute contradiction, intolérant et tyrannique, capable de plus atroces cruantés pour faire triompher son opinion, tel était Calvin. . . .
>
> Ni l'art ni la liberté ne pouvaient fleurir, au xvi^{e} siècle, dans la cité de Calvin. C'est l'amour de l'art, d'un côté, et l'amour de la liberté, de

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[27] *Ibid.*, p. 376.

l'autre, qui privèrent Genève de la présence des deux immortels auteurs de notre Psautier. Bourgeois . . . revint en France froissé des dédains de Calvin pour les psaumes harmonisés à quatre parties, dont il ne permit pas l'introduction dans le culte public; de même, Marot s'était réfugié en Savoie, ne pouvant se plier au despotisme du réformateur. Calvin a parlé moins encore du musicien que du poëte: le nom de Bourgeois ne se trouve pas, paraît-it, dans ses oeuvres; il leur gardait rancune à tout deux, les jugeait infidèles, oubliait leurs immenses services pour ne se souvenir que leur indépendance, qu'il considerait comme une révolte contre Dieu même.[28]

[Body frail and sickly, sober to excess, cold, sad, ascetic, an enemy of all pleasure and of all distraction, even of arts and of music; living only for work, and working only for the establishment of the reign of God upon earth, . . . he was equal to all of it: theology lessons, preaching, pamphlets, works of length, letters to sovereigns of all Europe and to the prisoners who peopled their jails; but attacking, violent, angry, impatient of all contradiction, intolerant, and tyrannical, capable of cruel atrocities for the triumph of his opinion, such was Calvin. . . .]

[Neither art nor liberty could flourish in the sixteenth century, in the city of Calvin. It is the love of art, on the one hand, and the love of liberty, on the other, which deprived Geneva of the presence of two immortal authors of the Psalter. Bourgeois . . . returned to France, offended by the disdain of Calvin for the psalms harmonized in four parts, whose introduction he would not permit into the worship service; similarly, Marot exiled himself to Savoy, not being able to submit to the despotism of the Reformer. Calvin spoke even less of the musician than of the poet; the name of Bourgeois, it seems, does not appear in his works; he held rancor against them both, judged them unfaithful, forgot their immense services for not giving of their independence, which he considered like a revolt against God himself.]

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[28] *Ibid*., pp. 377; 663.

Eugène Müntz, art critic and member of the French Institute, generally deplored the absence of all religious symbols in the Lutheran and Calvinistic churches of France.[29] This absence of sculpture, painting, and decorations was invariably justified by the churches on the basis of teachings from the Old Testament.

Referring to Calvin, Müntz said: ". . . 'etudions ses actes, non ses paroles: . . . où et quand voit-on que l'auteur de *l'Institution* ait temoigne le moindre interet a n'importe quelle branche de l'art."[30] [Let us study his acts, not his words: . . . where and when can one see that the author of the *Institutes* has demonstrated the least interest in any branch of art whatsoever!]

Paul Henry Lang, in his respected one-volume history of music, had the following to say about Calvin and music: " . . . Augustinian ideas continued to live although the gentle persuasiveness of the saint changed into a stern denunciation which was to lead to the inexorable attitude of Calvin."[31] And he continued: "He [Luther] . . . avoided the puritanic primitiveness of Calvin, who banished even the simple accompaniments of hymns. . . . We shall see the same hostile attitude in the cold, unadorned churches of the English Puritans."[32]

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[29] Eugène Müntz, "Le Protestantisme et l'art," *La Revue des Revues*, 32:*passim*., 1900.

[30] *Ibid*., p. 487.

[31] Paul Henry Lang, *Music in Western Civilization* (New York: W. W. Norton and Company, Inc., 1941), p. 163.

Paul Nettl, while making a strong case for German Lutheranism and music, had the following to say of Calvin:

> While Calvinism threw overboard all religious music and retained only congregational singing in unison, Luther never discarded the old musical literature entirely. Iconoclastic Calvinists and Zwinglians on the other hand were opposed to artistic expression in any form.[33]

When Walter Buszin wrote on Luther and music, he said of Calvin: "Calvin's indifference, or rather hostility, to music effectively thwarted the rise of a comparable [to German] musical literature in the countries that espoused Calvinism."[34]

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[32] Ibid., pp. 208-209.

[33] Paul Nettl, Luther and Music, Translated by Frida Best and Ralph Wood. (Philadelphia: The Muhlenberg Press, 1948), p. 4.

[34] Walter E. Buszin, "Luther on Music," The Musical Quarterly 32:80, January, 1946.

CHAPTER III

CALVIN AND MUSIC

John Calvin was an erudite man and one who arrived at his convictions on any subject on the basis of an extraordinary knowledge ranging over many areas of learning, and his understanding of theology. To be sure, opinions are always open to attack, and Calvin has never lacked his critics. Many have seen him as narrow and uncompromising in his religious leadership and authority over the city of Geneva.[1] The man spent his lifetime writing on theology, commentaries on the Bible in the light of his theological insights, tracts and treatises concerning church and city government, sermons, letters, and the like, which make clear his thinking on a wide range of religious and civil subjects, and on practices which these views would be bound to govern. An examination of these writings can provide an understanding of Calvin's position on music, and the forms and uses it took in Calvin's church. The Reformer's theological thinking leads to his aesthetic beliefs; from these come naturally the specific nature, requirements, and function of music as he conceived it for his church.

The dominating power of Calvin's theological-aesthetic principles set severe limits on the music in his cult. The

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[1] See footnotes 23, 26, and 27 of Chapter II of this study.

Reformed Church in Geneva did not provide the environment necessary for the free flowering of the art of music, such as can be noted in Germany in the church of Martin Luther, whom Lang describes as having left "the door open for a possible artistic development."[2] The principal reason for this was that Calvin's view of the role of music was so distinctly as servant to religion.

Giving to music a limited place and thereby denying to the art a life of its own have been viewed by some as an attitude of hostility toward music on the part of Calvin. An examination of his writings, however, gives clear evidence that the Reformer held the arts in high esteem. It is not a lack of favor, but rather his conviction, like that of St. Augustine,[3] that music must be subservient to the purposes of the religion which it serves that sets the limitations on the role and character of the music.

Just as all the regulations for life in the city of Geneva issued from Calvin the humanist and theologian, so was derived the role of the arts and music. It is in order, then, to examine some of the references to the fine arts in general and music in particular from the extensive writings of Calvin.

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[2] Paul Henry Lang, Music in Western Civilization (New York: W. W. Norton and Company, Inc., 1941), p. 208.

[3] See footnote 14, Chapter I of this study.

In the sixteenth century there were several types of humanists.[4] There were the men belonging to the court circles who were influenced by the Italian artistic ideas of the Renaissance for the exaltation of man in his powers and pleasures. King Francis I, who reigned in France from 1515 to 1547, was a central figure in this group. There were others who were not influenced by the sensuous vitality of the court circles, but who, like Lefèvre d'Etaples, were mystical theologians, departing from the rigid orthodoxy of the Sorbonne, and as a consequence, approximating early Lutheran ideas. Reform was their ideal, and Marguerite de Navarre, sister of Francis I, was their patroness. A third group, sometimes called Philologists, were subscribers to the literary revival centered around Erasmus. Discontent with current church corruptions sent them back to ancient letters, particularly to Senecan Stoicism.[5] Calvin's humanism was of this latter sort, stirring him to arduous studies of Greek and Hebrew, and to a moral ideal more Senecan than mystical.

Briefly stated, the following theological principles were fundamental to Calvin's thought and life at Geneva:

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[4] Basil Hall, "John Calvin: Humanist and Theologian," Historical Association, 33:7 ff., 1956.

[5] See Chapter II, pp. 25-26 of this study.

1. Sovereignty of God. Calvin ardently believed in an unqualified and absolute assertion of the sovereignty of God and the corruption of man. From this doctrine came Calvin's belief of God's election of man before he was born. For Calvin this replaced the authority and finality of the Roman Catholic Church.

2. Doctrine of Scripture. To some degree Calvin asserted that the objective validity of the Bible was the authority replacing Roman Church authority. With this, however, he emphasized that there must be a change of heart, and that God must aid in the right understanding of the Word. Through this means one could attain the certainty of God's will from the Scriptures.

3. Doctrine of the Church. Because of God's declaration of His will to the believers through the Scriptures, there had to be a visible organization of these believers into the Church of God. The purpose of this Society was to show the world the practiced truth of the reformed church.

The logical carrying out of the belief of God's sovereignty and man's insignificance would inevitably lead to the necessity of man's honoring God in his belief and in his life, even if he had to be compelled to do so. Public condemnation and disciplining for failure became an accepted part of life for both Protestants and Catholics in the sixteenth century.

Out of these theological beliefs grew Calvin's aesthetic understandings. In a work on Calvin's aesthetics, Léon Wencelius[6] has summarized what to him was the essence of some of Calvin's principles, drawn from his own works. It is this: God is the source of beauty in his creation. The beauty which accompanied creation was deformed by sin. Redemption restored that beauty which reaches the elect through the Son and through the Spirit, and the elect are now permitted to see the new universe. In order for man to create beauty, it is necessary to conform to the same laws as those which presided at the creation of the universe.

Calvin's philosophy of art is impregnated with the idea of art as a gift from God. This philosophy establishes rules which all art must obey; namely, to conform to the creative will. The artist as he works must constantly have God in view, to think in the manner in which he was created, and to continue in an analogous way. To accomplish this, he must submit to the object of his work, to the idea of a masterpiece.

All the rules of art proceed from these premises. They are fulfilled when art is expressed with simplicity and sobriety, with moderation, and finally, with clarity and purity. A feeling of joy rewards the artist who has been faithful to these rules.

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[6] Léon Wencelius, L'Esthetique de Calvin (Paris: Societé d'Edition "Les Belles Lettres", 1938) See chapter "Musique et Chante Sacré", *passim*.

This philosophy of art also provides the end of art; the material end is a beautiful work, and the spiritual end is the glorification of God.

Thus the aesthetic of Calvin recognizes the origin, nature, rules, and end of art, thereby giving a remarkable unity to the Reformer's thinking. There is here also an originality in the concept of the artistic creation. The artist needs to put himself in a state of sympathy with the Creator because he is essentially a recreator, prolonging, in a way, by his own activity, the creative action of God.

This aesthetic view of Calvin provides not only a doctrine, but a critique as well, as it concerns all art which does not conform to the creative activity of God. Calvin saw this art as directly or indirectly inspired by Satan. All such human activity separated from God can produce certain results for a time, but it withers as certainly as a branch from a blossoming tree cut from its trunk. The artist has a double guide for his creative activity, and all rests entirely on God the Creator.

The application of these aesthetic ideals might bring to one's mind the principles of Doric and Roman architecture, in which lines are reduced to the most essential, creating sober grandeur and purity. In literature one is reminded of eighteenth century classicism. In music, the art most directly concerned with the Reformation, this ideal leads to music in its simplest, most direct terms--the human voice, communicating directly with God, without adornment.

Since Calvin's view of the arts is a restricted one--never for the single purpose of giving pleasure, but rather as a gift from God to be used for the honor and serving of God--the Reformer has often been looked upon as an austere, utterly utilitarian man. However, some of Calvin's own words will show him to be a man who was sensitive to beauty as well as respectful of learning:

> A passing observation ought to be made, that . . . all the arts which contribute to the advantage of mankind are the gifts of God, and that all that belongs to skillful invention has been imparted by him to the minds of men. Men have no right to be proud on this account. . . . The prophet shows that such arts ought to be ascribed to God from whom they have been received, who alone is the inventor and teacher of them. If we ought to form such an opinion of agricultural and mechanical arts, what shall we think of the learned and exalted sciences, such as Medicine, Jurisprudence, Astronomy, Geometry, Logic, and such like? Shall we not much more consider them to have proceeded from God? Shall we not also in them behold and acknowledge his goodness, that his praise and glory may be celebrated both in the smallest and greatest affairs?[7]

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[7] John Calvin, Commentary on the Book of the Prophet Isaiah, Vol. 2, Translated and collated by William Pringle (Grand Rapids, Mich.: William B. Eerdmans Publishing Co., 1948), p. 306.

The above passage is a clear statement of affirmation of Calvin's aesthetic principle stated earlier; namely, that all arts are a gift from God, learned arts are to be especially valued, and that they further obligate man to be grateful and to praise God.

In another commentary he states similar sentiments:

> The poets are more correct who acknowledge that all which is suggested by nature comes from God; that all the arts emanate from Him, and therefore ought to be accounted as divine inventions. The utility of this doctrine is two-fold; first, that all things which have reference to the support and defense of life, whenever we meet with them, should excite our gratitude, and that whatever seems to be derived from man's ingenuity, should be regarded as proofs of God's paternal solicitude for us; and, secondly, that we should honor God as the Author of so many good things, since he sanctifies them for our use.[8]

The primary purpose of God's gifts of beauty, then, is to bring man to an awareness of God and to induce him to show his gratitude by honoring God. In a passage from the Institutes of the Christian Religion Calvin reveals what to him was the secondary purpose of beauty, that of providing for man's delight:

> Now, . . . we shall find that he intended to provide not only for our necessity, but likewise for our

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[8] John Calvin, Commentary on the Last Four Books of Moses, Vol. 3, Translated and annotated by Charles W. Bingham (Grand Rapids, Mich.: William B. Eerdmans Publishing Co., 1950), p. 291.

> pleasure and delight. . . . In herbs, trees and fruits, besides their various uses, his design has been to gratify us by graceful forms and pleasant odours. . . . But shall the Lord have endued flowers with such beauty to present itself to our eyes, with such sweetness of smell, to impress our sense of smelling; and shall it be unlawful for our eyes to be effected with the beautiful sight, or our olfactory nerves with the agreeable odour? What! Has he not made such a distinction of colours as to render some more agreeable than others? Has he not given to gold and silver, to ivory and marble, a beauty which makes them more precious than other metals and stones? In a word, has he not made many things worthy of our estimation, independently of any necessary use?[9]

The humanistic Calvin joins the aesthetic Calvin as he speaks in his commentary on I Corinthians 1:20:

> For what is more noble than man's reason, in which man excels the other animals? How richly deserving of honour are the liberal sciences, which polish man, so as to give him the dignity of true humanity! . . . Paul does not expressly condemn either man's natural perspicacity, or wisdom acquired from practice and experience, or cultivation of mind attained from learning; he declares that all this is of no avail for acquiring spiritual wisdom.[10]

Here Calvin states what may be found again and again in his writings: that is, that learning must be centered in Christ. This corresponds to his aesthetic belief that true and lasting art may be created only in the source of beauty, which is God, as an extension of God's creative act.

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[9] John Calvin, Institutes of the Christian Religion, Translated and collated by John Allen. Seventh American edition. Vol. 1 (Philadelphia: Presbyterian Board of Christian Education, 1936), pp. 786-787.

[10] John Calvin, Commentary on the First Epistle of Paul the Apostle to the Corinthians, Translated by John Pringle (Grand Rapids, Mich.: William B. Eerdmans Publishing Co., 1948), pp. 82-83.

As the above record indicates, Calvin does not condemn pleasure, or delight in beauty, except as it becomes an end in itself. In the following commentary he goes even further, and praises music:

> Although the invention of the lyre and other musical instruments serves our enjoyment and our pleasures rather than our needs, it ought not on that account to be judged of no value; still less should it be condemned. Pleasure is to be condemned only when it is not combined with reverence for God and not related to the common welfare of society. But music by its nature is adopted to rouse our devotion to God and to aid the well-being of man; we need only avoid enticements of shame, and empty entertainments which keep men from better employments and are simply a waste of time.[11]

The following extract of a sermon on the Prophet Job shows an enemy of asceticism:

> Dieu veut-il que nous soyons tousiours en melancolie? Dieu est fasché et offensé, quand nous avons quelque resiouissance? Et où sont les passages, où il est dit, que Dieu ne demande sinon que les hommes se resiouissent, et qu'il leur donne dequoy pour ce faire?[12]

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[11] John Calvin, Commentaries. Translated by Joseph Haroutunian in Collaboration with Louise Pettibone Smith, Vol. XXIII of Library of Christian Classics (Philadelphia: Westminster Press, 1958), p. 355.

[12] Quoted in Paul Gaillard, Loys Bourgeois: Sa Vie et Son Oeuvre Comme Pedagogue et Compositeur (Paris, 1948), p. 35.

> [Does God wish that we always be melancholy? Is God angry or offended when we have some rejoicing? And what of the passages where it says that God does not content himself with nourishing and sustaining men, but he gives them wherewith to make them rejoice?]

Calvin seems to distinguish between the quality of pleasure which turns men toward God, and that quality of pleasure which leads only to further delight. That is, he praises the sensory delights in nature which serve to remind mankind of God's bounty and thereby turn him toward God with honor and gratitude. But he warns against pleasure and delight when they find an end in themselves, and thereby fail to serve the higher purposes of honoring God, or of serving the common welfare of society. The latter ends, to Calvin, become abuses.

To the extent that Calvin found occasion for rejoicing in God, he was not an ascetic. In fact, Calvin deplored the asceticism of the Middle Ages. On the other hand, he opposed what he saw as luxurious abuses in the Roman Catholic Church. As a way out of the dilemma, he found what for him was a middle ground in the notion of abstinence.

In music, abstinence pertained to the use of musical instruments and the dance. While he accepted the arts as a gift of the grace of God toward men, he nevertheless recommended abstinence in certain practices as preferable to abuse, knowing from experience that it is difficult to make people recognize the limits between sobriety and abuse. This is illustrated in the following statement:

> Les dez et les cartes ont apporté beaucoup de ruynes et corruptions au monde. Vray est que nous n'oserions pas condamner du tout les jeux, su on en scavoit user licitement, mais où se trouve telle sobriéte?[13]
>
> [Dice and cards have carried much ruin and corruption to the world. It is true that we should not condemn all games, if one knows how to use them licitly, but where can one find such sobriety?]

So he concludes: "Le meilleur est de s'en abstenir du tout."[14] [It is better to abstain altogether.]

The same reflections can be found on the subject of the dance and musical instruments:

> Il est vray que la fleute et le tambourin, et choses semblables de leur nature ne sont pas simplement à condamner: c'est seulement l'abus des hommes: mais le plus souvent on en pervertit le bon usage. Car il est certain que jamais le tambourin ne sonne pour faire resiouir les hommes, . . . mais comme brutale, car voilà les hommes, qui sont transportez, tellement qu'ils ne s'esgayent point d'une joie modérée, mais ils se jettent en l'air et semble qu'ils doivent sortir d'eux-mêmes.[15]
>
> [It is true that the flute and the tambourine, and similar things of their nature are not simply to

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[13] Quoted in _Ibid_., p. 36.

[14] _Loc_. _cit_.

[15] _Ibid_., p. 36.

> be condemned; it is only the abuse of men; and more often they pervert the good use of it. For it is certain that the tambourine never sounds merely to make men rejoice. . . . For there are men, who, like animals are transported in such a manner that they throw themselves into the air, and it appears that they get beside themselves.]

It was Calvin's concern for this kind of abuse which forced him to give to church music a definitely defined character. He did not use the practices of the Old Testament as the basis for his formula. He saw in the ancient use of musical instruments and dance in worship God's attempts to draw the people from their ignorance and barbarism. This was necessary because of the fact that the news of the Gospel had not yet been announced to them. He thus clearly distinguished between the practices of the Old Testament, which he acknowledged as a part of religious history, and the New Testament, of which he saw his church a part.

In the following excerpt from his commentary on Psalm 33 Calvin explains his view of the Old Testament practice of the use of musical instruments:

> It is evident that the Psalmist here expresses the vehement and ardent affection which the faithful ought to have in praising God, when he enjoins musical instruments to be employed for this purpose. He would have nothing omitted by believers which tends to animate the minds and the feelings of men in singing God's praises. The name of God, no doubt, can, properly speaking, be celebrated only by the articulate voice.

> . . . There is a distinction, however, to be observed here, that we may not indiscriminately consider as applicable to ourselves, everything that was formerly enjoined upon the Jews. I have no doubt that playing upon cymbals, touching the harp and the viol, and all that kind of music, which is so frequently mentioned in the Psalms, was a part of the education; that is to say, the puerile instruction of the law: I speak of the stated service of the temple. For even now if believers choose to cheer themselves with musical instruments, they should, I think, make it their object not to dissever their cheerfulness from the praise of God. But when they frequent their sacred assemblies, musical instruments in celebrating the praises of God would be no more suitable than the burning of incense, the lighting up of lamps, and the restoration of the other shadows of the law. The Papists, therefore, have foolishly borrowed this as well as many other things from the Jews. Men who are fond of outward pomp may delight in that noise; but the simplicity which God recommends to us by the apostle is far more pleasing to him.[16]

The above commentary states Calvin's beliefs clearly. Musical instruments had their role in rousing vehement affection in praise of God on the part of the ancients. They were a part of the education of the people under the law; but now the service of God can be properly rendered only by the articulate voice. Calvin has here no objection to the current practice of using instruments to praise God outside of temple worship; but in the service they would be as objectionable as the candles and incense of the Roman Church.

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[16] John Calvin, Commentary on the Book of the Psalms, Vol. 1, Translated by James Anderson (Edinburgh: Calvin Translation Society, 1845), pp. 538-539.

There are numerous other statements that could be cited that bear similar historical accounts of the use of musical instruments and their inappropriateness for the New Testament Christians. The following commentary records one of them:

> The beating of timbrels may indeed appear absurd to some, but the custom of the nation excuses it, which David witnesses to have existed also in his time, where he enumerates together with the singers "the damsels playing with the timbrels" (Psalm 68:25) evidently in accordance with common and received custom.
>
> Yet must it be observed, at the same time, that musical instruments were among the legal ceremonies which Christ at His coming abolished; and therefore we, under the Gospel, must maintain a greater simplicity.[17]

Thus Calvin, while approving of music, like Aquinas seemed always to be concerned with the abuses of music. These serve to distract men from the true purpose of praising God by the voluptuousness they find in the music. Calvin's commentary on Isaiah 5:12 records this:

> He [Isaiah] adds the instruments of pleasure by which men addicted to intemperance provoke their appetite. These might be different from ours, but they belonged to music. Now, Isaiah does not blame music, for it is a science which ought not

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[17] Calvin, Moses, Vol. 1, p. 263.

> to be despised; but he describes a nation swimming in every kind of luxury, and too much disposed to indulge in pleasures.[18]

Aquinas holds similar views on the abuses of music, which he records in the following way:

> Des instruments de ce genre sont plus aptes à éveiller le plaisir et la volupté, qu'à inciter au recueillement. Ils furent employés dans ce sens dans l'Ancien Testament, du fait que le peuple était dur et imbécile, et qu'il devait être préparé comme par une promesse terrestre de choses à venir.[19]
>
> [Instruments of this kind are more apt to evoke pleasure and voluptuousness, than to induce concentration. They were used in this sense in the Old Testament for the fact that the people were hard and foolish, and that it had to be prepared for by an earthly promise of things to come.]

Calvin also feared the superstition which reigned in certain formulas of the Jewish cult and which had reappeared in the people under the influence of the Roman rites. Thus, the salutary effects of the music on Saul, which were quoted so often by Luther as an example of the good influence of song and the playing of instruments on the character of man, brought fear to Calvin that people would attribute to it a musical force for healing. As he said in the 59th Homile on

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[18] Calvin, Isaiah, Vol. 1, p. 176. See also Opera Calvini XLIII, 108, Commentary on Amos 6:5.

[19] Tract 2, 2 Quaest. 91, Art. 20. Quoted in Gaillard, op. cit., p. 40.

I Samuel 16:23: "Saulis furorem habuisse Davidis catharam . . . sed Dei voluntas efficaciam illis ad hoc efficiendum dedit."[20] [Saul had indeed been refreshed by David's harp, but it was really by the Lord's doing and inspiring that power within.]

Recognizing as he did the abuses of music, Calvin was nevertheless careful not to condemn the whole art of music. Rather, he admonished his people to be guarded in their use of it. In his eightieth sermon on Job he warned:

> Pourcequ'il est ici parlé de la fleute, de la harpe, du tambourin et d'autres instruments de musique, notons que les choses qui sont bonnés de leur nature, ne doivent point estre tirées par nous en mauvais usage, comme la musique en soi ne peut être condamnée: mais pource que le monde en abuse quasi tousiours, nous devons estre tant plus sur nos gardes.[21]
>
> [Because it is here that the flute, harp, and tambourine and other musical instruments are spoken of, let us note that the things which are good of their nature ought not to be put by us to bad usage, as music in itself is not to be condemned; but because the world almost always abuses it, we ought to be so much more on our guard.]

The following commentary from Calvin on Psalm 71:22 clearly summarizes the several points that have been indicated above:

> He again breaks forth into Thanksgiving; for he was aware that the design of God, in so liberally succouring his servants, is, that his goodness may be

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[20] Quoted in Ibid., p. 41. [This and subsequent translations from Latin are by this writer unless otherwise noted.]

[21] Quoted in Ibid., p. 38.

> celebrated. In speaking of employing the psaltery and the harp in this exercise, he alludes to the generally prevailing custom of that time. To sing the praises of God upon the harp and the psaltery unquestionably formed a part of the training of the law, and the service of God under the dispensation of shadows and figures; but they are not now to be used in public thanksgiving. We are not, indeed, forbidden to use, in private, musical instruments, but they are banished out of the churches by the plain command of the Holy Spirit, when Paul, in I Corinthians 14:13, lays it down as an invariable rule, that we must praise God, and pray to him only in a known tongue.[22]

In establishing the musical customs for his church, Calvin, then, did not draw from the Judaic practices with which he was so conversant, but went, rather, to the Apostle Paul, and above all to the traditions of the early Christian worshippers. Here he affirms the acceptability of musical instruments used in private, but replaces them in the public worship services by singing, which is to be unaccompanied and sung in the language spoken by the congregation.

In Calvin's commentary on Hebrews 2:12, he reaffirms singing as the acceptable form of praising God, and indicates that Christ himself was the first chorister:

> . . . and at the same time Christ encouraged us by his own example publicly to celebrate them [songs], so that they may be heard by as many as possible. . . . And it is a truth, which may serve as a powerful

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[22] Calvin, Psalms, Vol. 3, p. 98.

> stimulant, and may lead us most fervently to praise God, when we hear that Christ leads our songs, and is a chief composer of our hymns.[23]

Calvin continually asserts his beliefs that the singing voice was the fit instrument for praising God. From the commentary on Psalm 33:2 he writes: "The voice of man, although not understood by the generality, assuredly excels all inanimate instruments of music."[24]

In his opposition to the use of musical instruments in the church service, Calvin, incidentally, seems not to have stood alone. Although it now appears that there was certain use of musical instruments in church services outside Rome, in the performance of choral music at the Sistine Chapel in Rome (*c*. 1555-1594) the conductor Palestrina is known to have "adhered strictly to the unaccompanied type of choral performance, called *a cappella*."[25]

The custom of the early church of singing psalms was noted by Calvin in his commentary on I Corinthians 14, 15, and 16:

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[23] John Calvin, *Commentary on the Epistle to the Hebrews*, Translated by John Owen (Grand Rapids, Mich.: William B. Eerdmans Publishing Co., 1949), pp. 66-67.

[24] Calvin, *Psalms*, Vol. 1, p. 593.

[25] Frederick Dorian, *The History of Music in Performance* (New York: W. W. Norton and Company, Inc., 1942), p. 38.

> For since the Psalms had as their theme the praises of God, he [Paul] uses "singing psalms" for blessing or giving thanks to God. . . .
>
> From this verse we also gather, however, that at that time the custom of singing was already in use among believers. That is also established by Pliny, who, writing at least forty years or so after the death of Paul, tells us that the Christians were in the habit of singing hymns to Christ before daylight.[26]

The keynote of song for Calvin is joy--a feeling that comes from God, about which the world cannot know. This calls for a special kind of song: "Si nous sommes joyeux, chantons non point à la façon du monde qui s'égaye et se déborde ne cognoissant point les biens venus de Dieu, mais rendons louange au Seigneur de nostre ioye."[27] [If we are joyous, let us not sing in the manner of the world which diverts itself, ignorant of the good things which come from God, but let us render praise to the Lord of our joy.]

The cause for all this joy is God's bounty. The result will be singing in hymns and songs, as he notes in another commentary on the Psalms:

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[26] John Calvin, Commentary on the First Epistle of Paul the Apostle to the Corinthians, Translated by John W. Fraser (Edinburgh: Oliver and Boyd, 1960), p. 293.

[27] Léon Wencelius, "L'Idée de joie dans la pensée de Calvin," Revue d'Histoire et de Philosophie Religieuses, 15:98, 1935.

> . . . so great will be the ground for rejoicing, that the praises of God will resound in Zion continually, with the energy of the living voice, as well as with musical instruments. . . by the greatness of the joy, and the manifold harmony and melody of praises, is portrayed the happiness which shall prevail in the midst of it. At the same time, we have here described the great design of all the gifts which God has conferred upon his Church with so liberal a hand; namely, that the faithful, by hymns and songs, should testify their remembrance of his benefits and gratefully acknowledge them.[28]

In Calvin's constant references to David, and his acknowledgement of David's songs of praise, one senses his feeling for them as a superb musical expression. He addresses himself to this sentiment in a commentary on Psalm 40:

> Since God, by acting liberally towards us, encourages us to sing his praises, David with good reason reckons, that having been so wonderfully delivered, the matter of a new song had been furnished to him. He uses the word new in the sense of exquisite and not ordinary, even as the matter of his deliverance was singular and worthy of everlasting remembrance.[29]

Here David sets the example for Calvin's followers by using the occasion of God's act of delivering him from great danger to respond to God with a memorable and exquisite song of praise. This is the essence of the occasion for singing to Calvin.

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[28] Calvin, Psalms, Vol. 3, pp. 404-405.

[29] Calvin, Psalms, Vol. 2, p. 91.

The quality of church song does not elude Calvin as he uses the words "rare," "choice," and "magnificent":

> As the psalmist afterwards treats of the mighty works of God, . . . is it not wonderful that he exhorts the righteous to sing a new, that is, a rare and choice song. The more closely and diligently that believers consider the works of God, the more will they exert themselves in his praises. It is no common song, therefore, which he exhorts them to sing, but a song corresponding to the magnificence of the subject. This is also the meaning of the second clause, in which he urges them to sing loudly.[30]

Calvin emphasizes from scripture the matter of the language for the New Testament song. That it should be in a known tongue, sung always in a manner the people can understand was important to Calvin. Referring to the Apostle Paul's position about the language of worship, Calvin writes:

> Paul allows us to address God in the public assembly of the saints only in a known tongue (I Corinthians 14:16). The voice of man, although not understood by the generality, surely excels all inanimate instruments of music; and yet we see what St. Paul determines concerning speaking in an unknown tongue. What shall we say then of chanting, which fills the ears with nothing but an empty sound? . . . Moreover, since the Holy Spirit expressly warns us of this danger by the mouth of Paul, to proceed beyond what we are there warranted by him is not only, I must say, unadvised zeal, but wicked and perverse obstinacy.[31]

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[30] Calvin, Psalms, Vol. 1, pp. 539-540.

[31] Calvin, Psalms, Vol. 1, p. 539.

It was a matter of great importance to Calvin as it was to other Reformers, that the congregation be participants in every aspect of the worship service, and that they pray and sing in a language they understood. In this way, participation with understanding was achieved. Calvin's strong opinions about the matter are made clear in the following passage:

> For what else do we do in praying but pour out our thoughts and desires before God? Again in view of the fact that spiritual prayer is a means of worshipping God, what is more out of keeping with its very nature than its coming only from our lips, and not from the innermost recesses of the soul? . . .
>
> And the Papists are so obstinately stupid that not only do they make excuses for praying without understanding what they say, but they also prefer the ignorant to mutter and murmur in words that are unknown to them.[32]

Calvin noted that the praying and singing in his church were designed to please God alone. He denied the use of music for its own sake; and he was indifferent to the effect his new practices of singing in the vulgar tongue, and of allowing participation by both men and women in the service might have had on any who believed and practiced otherwise. These new and shocking practices, the rightness of which Calvin was convinced, needed to be attested to only by the witness of the Holy Spirit. Thus he writes:

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[32] Calvin, Corinthians, p. 292.

> The method by which, in our churches, all pray in common in the popular tongue, and males and females indiscriminately sing the Psalms, our adversaries may ridicule if they will, provided the Holy Spirit bears testimony to us from heaven, while he repudiates the confused, unmeaning sounds which are uttered elsewhere.[33]

Just as the language of the song should be familiar to allow understanding, so must the participant sing knowingly with his mind and his intelligence. Again Calvin refers to David in support of this idea:

> David requires . . . the worshippers of God to sing the praises of God intelligently, that there may not be mere sound of tongues, as we know to be the case among the Papists. Knowledge of what is sung is required in order to engage in a proper manner in the singing of the Psalms, that the name of God may not be profaned, as it would certainly be, were there nothing more but the voice. . . .[34]

In addition, singing must also be from the soul and heart, as Calvin reminds his followers:

> But as the hypocrites, for the most part, sing the praises of God with open mouth, unaccompanied by

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[33] John Calvin, Tracts and Treatises, Vol. 1, Translated by Henry Beveridge (Grand Rapids, Mich.: William B. Eerdmans Publishing Co., 1958), p. 159.

[34] Calvin, Psalms, Vol. 2, pp. 212-213.

> any affection of the heart, Mary says that she praises God from an inward feeling of the mind. And certainly they who pronounce his glory, not from the mind, but with the tongue alone, do nothing more than profane his name. The words soul and spirit are used in the Scripture in varying senses, . . . spirit being taken for the understanding, and soul for the seat of the affections.[35]

And in another place, Calvin says: ". . . we ought to sing from the heart, that there may not be merely an outward sound with the mouth."[36]

By way of supporting his belief that the whole congregation, both women and men, be involved in the rites of public worship, Calvin writes in a commentary on Isaiah:

> He now exhorts the people to gratitude; for God's favours ought always to excite us, by the remembrance of them, to give thanks and to celebrate his praises. . . .
>
> By new he means an excellent, beautiful, and elegant song, not one that is ordinary or common. . . . It is indeed the duty of all men to sing praises to God, for there is no person who is not bound to it by the strongest obligation.[37]

Calvin issued a warning to the worshippers not to permit the intrusion of praises to men to creep into the services of worship. Praises should be reserved for God alone, as Calvin writes:

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[35] John Calvin, Commentary on a Harmony of the Evangelists, Vol. 1, Translated and collated by William Pringle (Edinburgh: Calvin Translation Society, 1845), p. 52.

[36] Calvin, Galatians, p. 353.

[37] Calvin, Isaiah, Vol. 3, p. 298.

> Caeterum prout hominum ingenia sunt levia et vana, vix fieri potest ut divinae laudes adeo purae sint et sincerae quin aliqua laus hominibus tribuatur in iis carminibus quibus facta ipsorum egregia decantantur. . . . Quamobrem danda nobis opera est, ut quum Dei laudes praedicamus, et hominum mentionem aliquam facimus, ne sie eos evehamus, ut de Dei gloria tantum minuamus quantum illis tribuimus: sed Deo semper debitum honorem reddamus, et hominum mentionem obiter et veluti per transennam faciamus.[38]
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> [Just as men by nature are frivolous and empty, scarcely can it happen that divine praises to God are so pure and sincere but that some praises be attributed to men in those songs in which their distinguished deeds are related. . . . Wherefore, attention must be given by us, that when we proclaim God's praises and we make some mention of men that we do not elevate them in such a way, that we detract from God's glory as much as we attribute to them; but that we pay God always the honor due him and that we make mention of men incidentally and, as it were, in passing.]

Songs least likely to praise men are the psalms, which Calvin repeatedly recommends for use in the church:

> Further, it is a thing very expedient for the edification of the Church to sing some psalms in the form of public devotions by which one may pray to God, or to sing his praise so that the hearts of all men be

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[38] *Opera Calvini*, XXX, 261.

> roused and incited to make like prayers and render like praises.[39]

Calvin continues, in a summary of the foregoing views:

> . . . there are the psalms which we desire to be sung in the Church, as we have exemplified in the ancient Church and in the evidence of Paul himself, who says it is a good thing to sing in the congregation with the mouth and heart. . . . The psalms can incite us to lift up our hearts to God and move us to an ardour in invoking and exalting with praise the glory of his name. . . .[40]

Just as music was used in the Old Testament to bring men to God, so song is described by Calvin as an agent for restoring men to God:

> And God expressly declares that this would be the use of the song as "a witness" against those, from whose mouth it should proceed. . . . Thus the song was the means of assisting the elect to seek after repentance, when they were smitten by the hand of God.[41]

In addition to the qualities of "rare," "choice," and "magnificent,"[42] and "excellent," "beautiful," and "elegant,"[43]

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[39] John Calvin, "Articles Concerning the Organization of the Church and of Worship at Geneva, Proposed by the Ministers of the Council. January 16, 1537," *Theological Treatises*. *Library of Christian Classics*, Vol. XXII. (Philadelphia: Westminster Press, 1954), p. 48.

[40] *Ibid*., pp. 53-54.

[41] Calvin, *Moses*, Vol. 4, p. 328.

[42] cf. Footnote 30 in this chapter.

[43] cf. Footnote 37 in this chapter.

Calvin suggests other characteristics a church song should have; namely, weight and majesty, and a moderate melody. In the Preface to the Psalter written in 1543, Calvin had this to say:

> It must always be looked to that the song be not light and frivolous but have weight and majesty, as Saint Augustine says, and there is likewise a great difference between the music one makes to entertain men at table and in their homes, and the psalms which are sung in the church in the presence of God and His angels. . . .
>
> Touching the melody, it has seemed best that it be moderated in the way that we have adopted [in the Psalter, 1543] in order that it may have the weight and majesty proper to the subject and may even be suitable for singing in the Church, according to what has been said.[44]

Calvin seemed to accept the Greek concept of the power of music. In a commentary he referred to Plato, who recognized the power of music to be so enormous that it could modify the morals of a city:

> Finally, we all know from experience how great a power music has for moving men's feelings, so that Plato teaches, quite rightly, that in one way or another music is of the greatest value in shaping the moral tone of the state.[45]

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[44] Oliver Strunk, Source Readings in Music History (New York: W. W. Norton and Company, Inc., 1950), pp. 346; 348.

[45] Calvin, Corinthians, p. 289.

Calvin showed a concern for the added power a melody could give to the words when he wrote in the Preface to the Geneva Psalter of 1543: ". . . as St. Paul says, every evil word corrupts . . . , but when it has a melody with it, it pierces the heart much more strongly and enters within."[46]

Calvin provided, incidentally, for the instruction of the congregation in the singing of songs in the service by the use of children's choirs which were prepared beforehand. He suggested this be done in the following way:

> This manner of proceeding seemed especially good to us, that children, who beforehand had practiced some modest church song, sing in a loud, distinct voice, the people listening with all attention and following heartily what is sung with the mouth, 'till all become accustomed to sing communally. But in order to avoid all confusion, you must not allow that anyone by his insolence, and to put the congregation to derision, should come to disturb the order you have adopted.[47]

It might be noted that Calvin's aversion to the use of musical instruments in the church and to the singing of melodies suitable only for outside the church resulted in musical abuses which were acknowledged by others of his contemporaries. Erasmus, the famous humanist of Rotterdam who died in 1536, launched an attack against certain church music practices a generation before the Counter Reformation attempted to solve some of the musical problems of the Roman Church. He said:

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[46] Strunk, op. cit., p. 347.

[47] Calvin, Tracts and Treatises, p. 54.

> We have introduced an artificial and theatrical music into the church, a bawling and an agitation of vacuous voices, such as I believe had never been heard in the theatres of the Greeks and Romans. Horns, trumpets, pipes vie and sound along constantly with the voices. Amorous and lascivious melodies are heard such as elsewhere accompany only the dances of courtesans and clowns. The people run into the churches as if they were theatres, for the sake of the sensuous charm of the ear.[48]

Martin Luther was likewise aware of Catholic Church music abuses, as he noted:

> As in the times of King Menasseh the cries of the burning children were drowned out by the music and drums, so now church music drowns out the ruin of souls. . . .
>
> Now the whole world is full of church service and singing and praise, preaching, organ playing, and piping, and the Magnificat is beautifully sung--but it is lamentable how little the deeper meaning is grasped.[49]

Pope Marcellus in Rome was aware of the worldliness which had crept into the practices of music even in the Sistine Chapel. On Good Friday in 1555, he left the chapel after the service and summoned the singers to say: "Whatever is sung on these holy days . . . must be sung in a suitable manner, with properly modulated voices, and so that everything can be both understood and heard properly."[50]

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[48] Quoted in Hugo Leichentritt, "The Reform of Trent and Its Effect on Music," Musical Quarterly, 30:319, July, 1944.

[49] Quoted in Paul Nettl, Luther and Music. Translated by Frida Best and Ralph Wood. (Philadelphia: The Muhlenberg Press, 1948), p. 99.

Erasmus, too, spoke out against the unclear singing:

> Modern church music is so constructed that the congregation cannot hear one distinct word. The choristers themselves do not understand what they are singing. . . . Why will they not listen to St. Paul? In college or monastery it is still the same: music, nothing but music. There was no music in St. Paul's time. Words were then pronounced plainly, words nowadays mean nothing. . . . Money must be raised to buy organs and train boys to squeal. . . .[51]

There seemed little doubt that the cardinals who attended the Council of Trent were convinced that certain abuses had found their way into church practices. They sought to deal with over-elaborate polyphony which distracted the listener away from the text, and the use of easily recognizable popular secular songs which had been woven into the sacred music.

The Genevan Reformer, as has been seen, had marked personal preferences for the ways of singing: singing could be carried out in unison, polyphonically, or with instrumental accompaniment. All had a history of use before Calvin's time, which he well knew. He systematically disengaged himself and his followers from the Old Testament practices which were no longer relevant, and from the Roman Catholic practices which were abusive and distracting, and almost as though he were peeling away extraneous layers from around a core, he went back to the heart of the practice as it had been in the early days of the Christian Church. It was these practices that were Calvin's ideal: participation of all members of the congregation, singing in unison, in their own language, and using the Psalms of David, which were the only fit song material because they contain the words of God, and are full of joy and praise to God, not men.

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[50] Quoted in Dorian, op. cit., p. 36.

[51] Quoted in Percy Scholes, The Puritans and Music (New York: Russell and Russell, 1962), p. 216.

The total purpose of Calvin's song was to serve religion, by bringing the elect to God, and by continuing the revelation of God to man, and to be the vehicle for carrying praises to God from rejoicing mankind. The text was primary, the modest melody serving the words by making songs easy to remember, and by adding power and perception to the text.

When the singers sing with the mind and heart and spirit, there is established a true dialogue of the soul with God. Without countermelodies and accompaniment, there are no intermediaries, and there is achieved the purest form of intimate religious expression. It thus imitates the prophets who sang their prophecies and exhortations, thereby touching more effectively the souls of their listeners.

Of all the arts, music has the clearest history in God's redemptive plan. It was complex and instrumental when it was preparing the Jewish people for the coming of the Saviour; it became more refined as Israel perceived its mission; it became inspired with David, and received a definitive form with the Psalms, which to Calvin were the only example of a totally revealed art. With the Incarnation, song became purified in the human voice in all its purity and gravity. The Church was given the task of preserving this voice. To be avoided were corrupt airs; to be preserved was the fundamental melody which has always existed between God and man, and the manner of singing with the whole being. The final purpose is to use songs to keep the communion faithful and fraternal and united.

CHAPTER IV

CALVIN'S MUSICAL FORMS AND THEIR HISTORY

The Reformation movement has frequently been assailed by its critics as having choked off artistic expression. Douen makes a reference to this maligning:

> Il est généralement reconnu que la religion qui a compté au nombre de ses adeptes . . . Kant, . . . Keppler, Newton, . . . etc., etc. a largement favorisé le progrès des lettres, des sciences et des moeurs; mais, en revanche, qui n'a entendu dire et redire que la Réforme a desséché l'imagination, ruiné la foi et tari les sources du beau . . . ?[1]
>
> [It is generally recognized that the religion which counts in its number of followers . . . Kant, . . . Keppler, Newton . . . etc., etc. has largely favored the progress of literature, of the sciences, and of morals; but, in return, who has not heard it said and re-said that the Reformation has withered the imagination, ruined faith, and dried up the sources of beauty . . . ?]

Douen's own view is a contrary one. He suggests that in removing from the temples the painting and sculpture, the Reformation only gave to art its independence and its true end, reminding the Christian world that its history did not exist only since the beginning of the sixteenth century, or for that matter, since the beginning of the sixth century. Douen asks: " . . . car qu'est-ce que le protestantisme, si ce n'est la liberté de penser, de croire, de prier et d'agir, en un mot la liberté dans tous les domaines, et de quoi vit l'art, si ce n'est de liberté?"[2] [. . . for what is Protestantism, if it is not the liberty to think, to believe, to pray, and to act, in a word liberty in all areas, and from what does art come if not from liberty?]

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[1] Orentin Douen, Clement Marot et le Huguenot Psautier (Paris: A. L'Imprimerie Nationale, 1878-79), Vol. 2, pp. 315-316.

Douen indicates that art not only needs freedom, but that it draws from the kind of religious sentiment which is offered by the Reformation in its pure Calvinistic form. He states further:

> L'atrophie du sens artistique n'est pas la conséquence nécessaire du développement intellectuel et moral: témoin Milton, Albert Dürer, Holbein, Rembrandt et son école, Van Dyck, Reynolds, Turner, Thorwaldsen, Handel, Sébastien et Emmanuel Bach, Weber, Mendelssohn, Schumann, Niedermeyer, etc., tous protestants. Le bigotisme et l'intolérance n'enfantent pas naturellement des chefs-d'oeuvre, . . .[3]
>
> [Atrophy of the artistic sense is not the necessary consequence of intellectual and moral development: witness Milton, Albert Dürer, Holbein, Rembrandt and his school, Van Dyck, Reynolds, Turner, Thorwaldsen, Handel, Sebastian and Emmanuel Bach, Weber, Mendelssohn, Schumann, Niedermeyer, etc., all Protestants. Bigotry and intolerance do not naturally beget masterpieces, . . .]

M. Rénan says that history shows that "la perfection dans les arts n'a jamais été atteinte tant que l'art a été exclusivement dominé par la religion."[4] [perfection in the arts was never attained while art was exclusively dominated by religion.] The art of the Middle Ages struggled to free itself from the Papal yoke, and from scholastic formulas.

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[2] Ibid., pp. 317-318.

[3] Ibid., p. 318.

[4] M. Rénan, Discours sur l'état des beaux arts au xiv^e siècle, p. 105. Quoted in Douen, 2, p. 319.

Even from the admission of its adversaries, the Reformation had a great influence on music. Such an adversary, F. Danjou, organist at St. Eustache, wrote:

> Le protestantisme a été stérile pour les arts; il en a desséché la source, qui était la foi et l'enthousiasme religieux; toutefois, c'est une vérité historique contre laquelle on ne peut rien alléguer, que Luther, en faisant adopter pour son culte des mélodies simples, faciles, en les faisant apprendre dans les écoles et chanter ensuite, soutenues par les sons de l'orgue, a développé puissamment en Allemagne le sentiment de la musique.[5]

> [Protestantism had been sterile where the arts were concerned; it had dried up the source of them, which was faith and religious enthusiasm; yet, it is a historic truth against which one can allege nothing, that Luther, in adopting simple, easy melodies for his worship services, in having them learned in schools and sung afterwards, sustained by the sounds of the organ, developed powerfully in Germany a feeling for music.]

Douen notes that it was the schools of the Reformation which universalized the teaching of the church song, until then reserved for a very small number of students in the music schools or practice rooms of the cathedrals. "L'école, . . . c'est le premier mot de la Réforme, le plus grand."[6] [School is the first word, and the greatest, of the Reformation.] Schools were for boys, for girls, free for all whether rich or poor. The curriculum was reading, writing, religious instruction, a little history, and a lot of singing.

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[5] F. Danjou, *De l'état et de l'avenir du chant ecclesiastique en France*, Paris 1843, p. 35. Quoted in Douen, *loc. cit.*

[6] Douen, 2, p. 322.

The Church's restrictive force on music in the past is made clear in another statement of Douen: "Avec le déplorable tonalité grégorienne, qui excluait le rhythme et l'expression aussi bien que l'harmonie, la musique n'eût jamais vu le jour."[7] [With the deplorable Gregorian tonality which excludes rhythm and expression as well as harmony, dramatic music could never have seen the light of day.]

Fétis adds his critical view:

> Alors on ne pouvait pas dire que les musiciens composaient; ils arrangeaient des sons. Quelques misérables cantilènes populaires et le plain-chant d'église etaient les seules mélodies que l'on connût; il n'était pas rare de voir le même chant de cette espèce servir de thème obligé à vingt compositions différentes, et s'appliquer indifféremment à toute espèce de paroles.[8]
>
> [One cannot say then that the musicians composed; they arranged the sounds. Certain miserable popular cantilenas and church plain songs were the only melodies they knew; it was not unusual to see the same chant of this kind obliged to serve as the theme for twenty different compositions, and applied indifferently to all kinds of words.]

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[7] *Ibid*., p. 364.

[8] Joseph Francois Fétis, *Révue Musicale* du Avril, 1832. Quoted in Douen, 2, p. 362.

Fétis concludes that far from having saved the musical art of the Middle Ages, the Church had on the contrary shackled and perverted it.

Of the three leading Protestant Reformers, Calvin (1509-1564), Luther (1483-1546), and Zwingli (1484-1531), Calvin was probably the least steeped in Catholic Church traditions. Having been converted to Protestantism as a young man, he did not have the training in Catholic traditions that Martin Luther, a practicing Catholic priest, had had. Calvin, therefore, by-passed the Catholic tradition, and continually drew upon the record of the early Christian Church practices for the pattern he wished to establish. In his *Memoir on the Organization of the Church of Geneva* written six months after his arrival in Geneva in 1537, Calvin stated:

> L'autre part est des psaulmes que nous désirons estre chantés en l'esglise, comme nous en avons l'exemple en l'esglise ancienne et mesme tesmoigniage de S. Paul, qui dict estre bon de chanter en la congrégation. . . . Les pseaulmes nous porront inciter à eslever noz cueurs à Dieu. . . .[9]
>
> [The other part is about the psalms which we desire to be sung in church, as we have an example of it in the ancient church and even the testimony of St. Paul, who said it is a good thing to sing in

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[9] Paul Gaillard, *Loys Bourgeois: Sa Vie et Son Oeuvre Comme Pedagogue et Compositeur* (Paris, 1948), p. 42.

> the congregation. . . . The psalms ought to incite us to raise our hearts to God.]

That Calvin's position on music was based on the theories and practices of the early church is clearly seen when one compares his stated views with the philosophy and concept of the role of music for the early church fathers, as stated by Lang:

> The Greeks of the classical period considered it the state's duty to watch over the destinies of music, to mold its nature so as to avoid harmful influences; now it was the Church which assumed this task. The consequences of this change will be important; music will not have much value as an art for its own sake, its only raison d'etre will be as a servant to the Church. It will contribute to the edification of the faithful, it will help to fortify their faith, to fire their zeal. But to attain this aim the melodies must yield first place to the words.[10]

This may be something of the quality of music Marot had in mind when he obliged the musicians who set his psalms to music: (1) to hold to a simple rhythm permitting good comprehension of the words demanded by Calvin; (2) to speculate no longer on a contrapuntal science, which, in the role of servant to the musical thought which it ought to be, had become a merciless tyrant; and (3) to choose a melody of a popular air and one easily remembered to facilitate the unison singing by the assembly.[11]

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[10] Paul Henry Lang, Music in Western Civilization (New York: W. W. Norton and Company, Inc., 1941), p. 40.

[11] Gaillard, op. cit., pp. 20-21.

Calvin's preference for vocal over instrumental music likewise has its basis in the thinking of the early church fathers. Grout has summarized it this way:

> The basic proposition in the philosophy of the Church Fathers was that music is the servant of religion. Only that music is good which, without obtruding its own charms, opens the mind to Christian teachings and disposes the soul to holy thoughts. Music without words cannot do this: hence instrumental music was excluded from public worship, though the faithful were allowed to use a lyre to accompany the singing of hymns and psalms in their homes and on informal occasions.[12]

One does not find it hard to believe that Calvin the theologian who repudiated the organ that had attached itself to the Christian Church since New Testament days, was the same man who, in the capacity of artistic director, similarly stripped the church of all formal music practices which did not bear out this simple creed of music's early role as servant to religion. Gaillard is among those who applaud this purification. He holds that in forcing the worshippers to strip themselves of all artifices, Calvin purified the art and gave it a direction which foretells a peculiar quality in French music: the simplicity of musical expression perfectly adopted to the sentiments expressed in the text of the Psalter.

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[12] Donald Jay Grout, A History of Western Music (New York: W. W. Norton and Company, Inc., 1960), p. 31.

The metrical versions of the Psalms had begun to appear before Calvin and Farel's initial suggestion to incorporate them in the church at Geneva in 1537. In 1533 Clement Marot (1497-1544) prepared a French language metrical text of Psalm 6. By 1539 he had completed metrical texts for thirty psalms, which found favor in the French court circles. The Thirty Psalms of David, dedicated to King Francis I, was published in 1542. This publication contained no melodies. Because of severe religious unrest, and a threat to his safety, Marot left France in 1542, staying for three months in Savoy, and then, in November of the same year moving to Geneva, which was becoming a haven for religious exiles.

Seeming to have in mind St. Augustine's account of Athanasia's manner of singing which resembled more a reading than a song, Calvin tried to unite the two principles of chanted reading and melodic and rhythmic song which permitted a total comprehension of the words, while taking away nothing of the force of persuasion of popular song. This effort culminated in 1539 in a collection of psalms he put to certain melodies sung at Strasbourg in the German language. For this collection, Calvin himself put into verse Psalms 25, 36, 46, 91, and 138. The rest were by Marot.

After Calvin's recall to Geneva in September 1541, an ordinance similar to the 1537 attempt by Calvin and Farel, dated November 20, 1541, was adopted. This provided the following:

> Il sera bon d'introduire les chants ecclesiastiques, pour mieux inciter le peuple à prier, à louer Dieu. Pour le commencement on apprendra les petits enfans, puis avec le temps toute l'Eglise pourra suivre.[13]
>
> [It will be a good thing to introduce the Church tunes, the better to incite the people to pray, to praise God. As a commencement the children are to be taught, then in time, the whole Church can follow.]

The implication that the use of tunes would help the people to pray and to praise God is reminiscent of the role psalm singing played in the early days of the Church. Lang states that the clergy were urged at that time because of the popularity of psalm singing, to learn the psalms by heart. He continues:

> The widespread use of Psalms was due not only to the surviving traditions and their wonderful poetic content, ... but to the fact that by association with melodies they could be remembered and sung even by people whose mental capacity did not rise to the high poetic conceptions of King David.[14]

The year 1542 saw a reprinting of the Strasbourg Psalter of 1539, as well as the publication of the significant

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[13] Douen, op. cit., 1, p. 354.

[14] Lang, op. cit., p. 43.

Psalter of 1542, with its preface regarding the forms of prayers and song.

In August 1543 Cinquante Pseaulmes was published. It contained thirty psalms revised, and twenty new texts including replacements for Calvin's own translations of the five psalms of the Strasbourg Psalter. Thus Calvin's translations disappeared from the Genevan Psalter. No music appeared here.

It was not until 1547 that the earliest edition with music appeared, written by the composer, Louis Bourgeois (c. 1510-c. 1561). Succeeding editions of the Psalter appeared in 1547, 1551, 1552, 1554, 1555, and 1558. Finally, in 1562, the completed Genevan Psalter was published.[15] Of the texts in this Psalter, about one-third were by Marot, and about two-thirds were by his successor, Theodore de Beza, who had become Calvin's faithful assistant.

The sources of the tunes used in the Psalter is an obscure matter. To Calvin, they were mainly vehicles of expression. To the musicians who wrote the tunes it was not a matter of their own professional reputation. Douen suggests that the music could come from any source best suited to the composer's purposes.[16] Originality was unimportant. Harmonizations were rejected for use in church. Goudimel wrote at the beginning of his Four-Part Psalm Collection published by Jaqui in 1565:

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[15] Modern edition by Waldo Selden Pratt, The Music of the French Psalter of 1562 (New York: Columbia University Press, 1939).

> Nous avons adiouté au chant des Pseaulmes, en ce petit volume, trois parties: non pas pour induire à les chanter en l'Eglise, mais pour s'esiouir en Dieu particulièrement ès maisons. Ce qui ne doit estre trouvé mauvais, d'autant que le chant duquel on use en l'Eglise demeure en son entier, . . .[17]
>
> [We have given to the song of the Psalms, in this little volume, three parts: not to induce people to sing them in church, but in order to rejoice in God, particularly at home. This ought not to be found bad, inasmuch as the song one uses in the Church lives in its entirety, . . .]

Examination of this volume shows that the original psalm tunes have been left intact; three other parts have been added.

Gaillard suggests the following sources for the tunes of the Psalter: Strasbourg melodies, which were German tunes, and melodies composed or adapted from popular sources by Bourgeois. The results of other research are so unclear as to lead to pure hypothesis.[18]

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[16] Douen, 1, p. 600.

[17] Gaillard, op. cit., p. 39.

[18] Ibid., p. 45.

Douen concurs in what he calls the triple theory: (1) after comparing psalm tunes with a multitude of popular songs, he found resemblances so striking that it was impossible for him not to accept a popular origin; (2) Strasbourg melodies he confirmed as having a German origin; (3) melodies which he was unable to compare he simply attributed to the imagination of the composer.[19]

The question remains as to whether Bourgeois's tunes amount to a mere adaptation of the popular songs of the day, or whether they were created by him. The similarities distinguishable between the popular love songs of the day and the Bourgeois tunes are unmistakable. But Gaillard takes the position that Calvin would never have allowed melodies to enter into his form of worship which formerly were defiled and dishonored by "la liberté et le badinage de textes souvent plus qu'osés."[20] [. . . the liberty and the raillery of the texts often more than bold.] Calvin's stated opinions on music have shown clearly that he condemned not only the texts of mundane music, but also the music itself, especially the rhythm, whose power frightened him.

Gaillard clearly believes that Bourgeois found many of his tunes from the same sources that popular music composers often used when they set similar melodies to secular texts. He cannot dream of an adaptation of a secular song by Bourgeois, merely set to a sacred subject. In every case, Gaillard credits the similarities not to the fact of borrowing, but rather to the fact that both the sacred and secular composer derived their tunes from the same source.[21]

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[19] Douen, 1, chapter 22.

[20] Gaillard, op. cit., p. 45.

The origin of these melodies is presumed by Gaillard to be from an oral tradition, then popular, but now difficult to research. Besides, musicians of that time, especially during their apprenticeship years, had to work incessantly on music at hand, some scholarly, some popular, and often from old sources. These tunes were often transmitted from master to student, subject sometimes to scholarly treatment, and sometimes to simple and popular. Thus it is possible that a composer might not have been sure of the source of the tunes he used, or under what circumstances he had known them.

Students who have studied these psalm tunes have failed to find any traces of Gregorian chant. As has been noted, Calvin was a layman, and did not have to free himself from a former order of worship in which he had been trained, as did Martin Luther. Thus, his church song borrowed nothing from the formal Roman Church liturgy. Although Calvin was not a composer, he was the coordinator of the early psalters, and his presence was surely a factor in rendering Gregorian influence in Psalmody minimal. The tonalities tend toward the two popular modes of ionian and aeolian.[22] Frequent repetitions of notes and melismas are rare. Leaps of a third in any direction following a major second are usually balanced by a turn in the contrary direction. (Examples of this may be seen in the tunes of Psalm 73 and Psalm 52.)

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[21] Ibid., p. 46.

It seems surely that Calvin was occupied actively in the matter of the form of the melodies which were sung at his church, and that he himself gave precise directions to Bourgeois with regard to the melodies of the psalms. Certain evidence of this seems clear when one examines the differences in the melodies composed by Bourgeois for the Genevan church and those he employed in his contrapuntal compositions. For a time, it is known that Calvin himself experimented with the versification of several psalms at Strasbourg, and with the setting of some to tunes. In a letter dated December 19, 1539[23] from Calvin at Strasbourg to Farel in Geneva one sees Calvin concerned with fitting texts to certain tunes. The German melodies seemed more successful, so he adapted his texts accordingly. This seems to show a concern on Calvin's part for the best possible choice of tunes for his verses, even to the asking of his friends for advice. At Geneva when Bourgeois worked on the texts of Marot, it seemed rather that the melody was adapted to the text, and not the contrary, as indicated by the numerous changes made in the music, while the text remained more or less the same. Probably no one can now decide with assurance the extent to which Calvin took a hand in the matter of adapting the tunes. But it is certain that the melodies produced by Calvin and Bourgeois in collaboration had a well-defined air which recalls the form and elan of the Strasbourg melodies, while preserving the French character of syncopation, and the majesty owed to the declamation of the verses made use of by Calvin.[24]

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[22] _Ibid_., p. 48.

[23] _Ibid_., p. 49.

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[24] *Ibid.*, pp. 48-49.

CHAPTER V

PSALM SETTINGS OF LOUIS BOURGEOIS

An overriding concern of the Protestant Reformation was to put music back into the hands of the congregation. As participants, and not spectators, the congregation was expected to be active in all phases of the worship service. To make possible this participation, the language of the songs had to be that of the worshippers, and the music had to be simple.

The limited ranges, the conjunct melodies, the simple form, and the relationship of the text to the music as noted below in the psalm tunes of Louis Bourgeois give a clear indication of the concern of the composers and adapters of the Psalter to provide music which would be singable by the musical amateurs who made up the congregation of the Reformed church.

Louis Bourgeois was born and died in Paris. However, he was called to Geneva by the City Council in 1545, where he lived and worked until 1557. His total musical output was associated with the Psalter, and he composed or adapted most of the melodies sung by Calvin's followers to the metrical psalms of Clement Marot (c. 1497-1544) and Theodore de Beza (1519-1605). In 1547 Bourgeois published two sets of harmonized psalm settings, the *Cinquante Pseaulmes*[1] and *Vingt-quatre Psaumes*.[2] He also wrote an important treatise, *Le droict chemin de musique* published at Geneva in 1550, which proposed a reform in the naming of the tones of the scale to fit the solmization syllables.

The Psalm Tunes

Before the completed *French Psalter*[3] appeared in 1562, more than thirty publications of sections of it had appeared, sometimes with words alone, other times with words and music. In 1562 there appeared at least fifty-two editions of the completed Psalter. Between 1562 and 1599, eighty other editions were published. By 1685 there were 225 separate publications of the Huguenot Psalter. Besides these, there followed published translations from the French into twenty languages and dialects.

There are 125 different tunes in the completed French Psalter, of which twenty-one are used for more than one text.

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[1] Loys Bourgeois, *Cinquante Pseaulmes de David roy et prophète, traduictz en vers francais par Clement Marot et mis en musique par Loys Bourgeois, à 4 parties à voix de contrepoint egal consonnante au verbe*. (Lyon: Godefroy et Marcelin Beringen, 1547).

[2] Louis Bourgeois, *Vingt-quatre Psaumes à 4 voix* in *Monuments de la Musique Suisse*, Vol. 3 (Basle: Edition Barenreiter, 1960).

[3] See Appendix A 1, 2, 3, 4, 5.

About thirty other melodies which had been used in earlier editions were discarded.

During the time of the formation of the Psalter, there was a mingling of old and new concepts of the musical art and practice. The Medieval modes had been the vehicle for liturgical prose texts since the time of Pope Gregory in the sixth century, when singing was confined to a single melody. From subsequent centuries had come the idea of adding melody to melody, from two to often five or more parts. By the time of the fourteenth and fifteenth centuries, polyphonic writing was the norm, until, Apel suggests, in the first half of the fifteenth century, fauxbourdon[4] had served to bring about an increased awareness of vertical harmony. He states:

> . . . fauxbourdon resulted in the decline of haphazard parallel intervals among moving voices and led to an appreciation of the triad and its inversions; moreover, it tended to cause greater attention to solid cadences and to emphasize the significance of nonharmonic melodic tones, such as the suspension, passing tone, and so on.[5]

Where the concept was essentially harmonic, Apel notes that music between 1450 and 1600 was characterized by "full triads and first inversions in three, four, or more parts; [while] the roots of the triads move preferably in seconds or thirds (I-II; I-III; I-VI), in other words, in modal sequence."[6]

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[4] "A fifteenth century term . . . for harmonic progressions based on parallel sixth chords." Willi Apel, Harvard Dictionary of Music (Cambridge: Harvard University Press, 1947), p. 259.

[5] Ibid., p. 191.

While the full emergence of major and minor tonality was not witnessed until the seventeenth century, there was much experimentation with major and minor during the sixteenth century, side by side with the Medieval modes. Regarding the modes of the psalm tunes of Bourgeois, Douen has this to say: "Des quatre-vingt-trois mélodies de Bourgeois trente-trois sont dans la tonalité antique . . . , vingt et une en majeur . . . , vingt-neuf en une sorte de mineur imparfait . . . : total, cinquante dans la tonalité populaire."[7] [Of the eighty-three melodies of Bourgeois, thirty-three are in the ancient tonality . . . , twenty-one in major . . . , twenty-nine in a sort of imperfect minor . . . : total, fifty in the popular tonality.]

It should be noted that when twelve modes are referred to, they include the aeolian (minor) and the ionian (major). Each mode was accepted in theory as authentic, if its range was from final to final, or plagal, if its range was from dominant to dominant, as noted in the following table:

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[6] Ibid., p. 324.

[7] Orentin Douen, Clement Marot et le Huguenot Psautier, Vol. 2 (Paris: A L'Imprimerie Nationale, 1878-1879), p. 341.

Medieval and Renaissance Modes[8]

	Mode	Classification	Final	Range	Dominant
1.	Dorian	authentic	d	d - d'	a
2.	Hypodorian	plagal	d	A - a	f
3.	Phrygian	authentic	e	e - e'	c'
4.	Hypophrygian	plagal	e	B - b	a
5.	Lydian	authentic	f	f - f'	c'
6.	Hypolydian	plagal	f	c - c'	a
7.	Mixolydian	authentic	g	g - g'	d'
8.	Hypomixolydian	plagal	g	d - d'	c'
9.	Aeolian	authentic	a	a - a'	e'
10.	Hypoaeolian	plagal	a	e - e'	c'
11.	Ionian	authentic	c'	c'- c''	g'
12.	Hypoionian	plagal	c'	g - g'	e'

Each mode may be written as it appears above, or may be transposed.

Transposition or melodic modification of the church modes brought about the introduction of chromatic tones. This system of using accidentals is called musica ficta.[9] Because the use of these accidentals was an oral practice and not a written one, present day scholars cannot be sure how they were applied. Many music manuscripts from 1450 appear with fewer accidentals than earlier ones contained. Whether this was a clerical simplification, or an indication of a renewed emphasis on the medieval modes has not been fully determined by modern musicologists.

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[8] Apel, op. cit., p. 146.

[9] "In the music of the 10th to the 16th century, the theory of the chromatic tones, that is, of the tones other than those contained in the diatonic scale . . ." Ibid., p. 465.

Where the psalm tunes are concerned, however, one seems to be able to assume that certain chromatic alterations are in order. To avoid the tritone, or augmented fourth, the upper note was usually lowered a half step. At cadence points, as the melody approaches the final from below, the penultimate note may be read a half tone higher than written. The final chord at a cadence often called for raising the third a half step, to effect a final major chord, called the Picardy third. Before 1500, the third was usually missing from the final chord; after 1500 it was often admitted to the final chord, but preference called for its major sound in minor keys.[10]

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[10] "When, around 1500, the third was admitted into the final chord, the major variety was preferred, probably because, from the point of view of contemporary theory, it is more consonant than the minor."

"According to the Pythagorean theory, intervals are the more consonant the smaller the numbers which express the ratio of their frequencies." The major third has a ratio of 4:5 and the minor third has a ratio of 5:6. Apel, *op. cit.*, p. 583; 180.

Rhythm

Many characteristics of the psalm tune are dictated by the text. There is, almost without exception, one tone for each syllable of text. The singing of one syllable on two notes occurs only six times in the entire Psalter. The aim was to make each psalm singable and memorable.

The rhythm of the tunes was most often iambic,[11] although about twelve in the Psalter of 1562 are in trochaic[12] meter. The formation of the stanzas depended upon the number of lines, their lengths, and their endings. Of the 125 tunes in the French Psalter, there are 110 different formations. Two-thirds of the stanza forms are of six or eight lines; the others vary between four and twelve lines. Each line contains from four to twelve or thirteen syllables of text.

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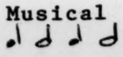
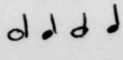
[11] "Poetic meter with its regular alternation of accented (strong) and unaccented (weak) syllables . . . is very similar to musical meter with its various schemes of accented and unaccented notes. The terminology of ancient Greek poetry is, therefore, frequently used to denote corresponding schemes of musical rhythm. [Among] the chief patterns (called "feet") of the Greek system are:

	Poetic	Musical
Iamb:	weak, strong, weak, strong	
Trochee:	strong, weak, strong, weak	

Apel, op. cit., pp. 588-589.

[12] See footnote 11 above.

When a line ends with the stress on the next to last rather than the last note, it is said to have a feminine ending.[13] About three-eighths of the lines have feminine endings. It is common for feminine endings to be used together in the same stanzas with masculine endings.[14]

In the musical line of the psalm tune there are no bar-lines which mark measure divisions. There is usually a half bar which separates the lines, or phrases, of music. Rhythm is a durational matter, that is, formed by the grouping of long and short notes, and not by stressed and non-stressed notes.[15] In the line patterns it may be observed that short notes occur in groups of two, four, six, or eight; or in groups of three or five. Long notes may appear singly, or in groups of two to five. The most common pattern is that which has long notes only at the beginnings and endings of the lines, and two or more short notes in a chain in the middle. This will be called Pattern 1. About 60 percent of the total lines as analyzed by Pratt follow this pattern.[16]

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[13] "A cadence or ending is called masculine if the final chord occurs on the strong beat, feminine if it is postponed to fall on a weak beat." Apel, op. cit., p. 426.

[14] Waldo Selden Pratt, The Music of the French Psalter of 1562 (New York: Columbia University Press, 1939), p. 26.

[15] "An accent is said to be agogic if it is effected not by dynamic stress or by higher pitch, but by longer duration of the note." Apel, op. cit., p. 20.

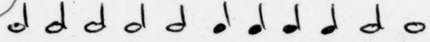
[16] Pratt, op. cit., p. 44.

In the lines having eight or more notes, a second common pattern is found which has two or more long notes in the middle of the line between two groups of short notes. These lines usually have long notes at the beginnings and endings as well. This will be called Pattern 2. Pattern 2 occurs in about 30 percent of the total number of lines.[17]

The tune for Psalm 23[18] is in iambic meter, and has six lines of eleven syllables each. Five of its six lines, which will be referred to by the letters a, b, c, d, e, f respectively, begin and end in long notes. Line c is the exception, which ends in a short note.

Line b from Psalm 23 has long notes at the beginning and ending, with short notes in the middle, conforming to Pattern 1:

line b



All the other lines from Psalm 23 conform to Pattern 2, with long notes in the middle as well as the beginnings and endings of the lines, between two groups of short notes:

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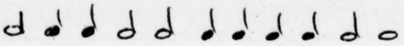
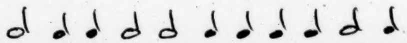
[17] Ibid.

[18] Psalm 23 was set by Bourgeois in 1544 to a text by Marot. The tune was later adapted in the Ainsworth Psalter for Psalms 18 and 69. In 1613 the tune was adapted for Lutheran use.

lines a, d, e, f



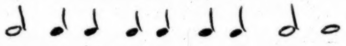
line c



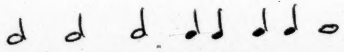
It may be noted that short notes occur in every line in groups of two and four, except in line c which has a single short note at the end as well.

Psalm 35[19] has eight iambic lines (a, b, c, d, e, f, g, h) made up of eight and nine syllables per line. The lines are equally divided between the two arrangements described above:

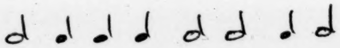
Pattern 1: lines c and d



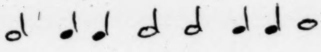
lines e and f



Pattern 2: line a



lines b, g, and h



It will be noted under Pattern 2 that short notes occur together in groups of two, four, or six in every case except in line a, where the groupings of three and one provide a syncopated ending.

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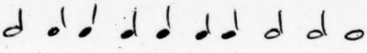
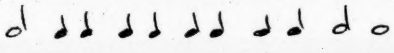
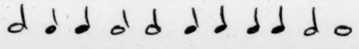
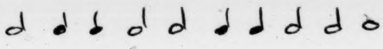
[19] Psalm 35 was set by Bourgeois in 1551 to a text by de Beza. It was adapted into the Scottish Psalter for Psalm 88, and in 1639 was borrowed for Lutheran use.

Psalm 45[20] has eight iambic lines which conform in three cases to the more common Pattern 1, and five times to Pattern 2:

Pattern 1: lines d and g 

line f 

Pattern 2: lines a, b, and e 

lines c and h 

It will be seen that the short notes are grouped in two, four, six, or eight, the smaller groupings of two and four occurring where long notes appear at the beginning, middle, and end of the line. The larger groupings of six and eight short notes occur where no long notes appear in the middle.

Psalm 72[21] is made up of eight iambic lines, the third and fourth of which are a repetition of the first and second. Here only two of the total of eight lines follow Pattern 2; the remaining six follow Pattern 1.

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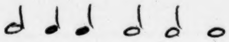
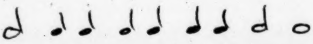
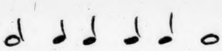
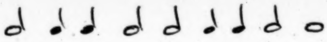
[20] Psalm 45 was set by Bourgeois in 1544 to a text by Marot.

[21] Psalm 72 was set in 1544 by Bourgeois to a text by Marot, and was later used for a text by Beza for Psalm 65. Douen, in Vol. 1, pp. 722-723 shows that the tune is partly patterned after a secular chanson. In 1618 this tune was adapted for Lutheran use.

Pattern 1: lines b and d 

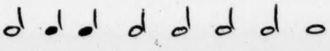
lines e and g 

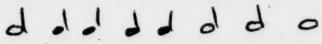
lines f and g 

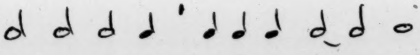
Pattern 2: lines a and c 

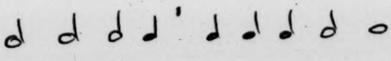
The short notes appear here also, in groups of two, four, and six, the smallest grouping occurring where the beginning, middle, and end of the lines contain long notes, and where short lines end with three long notes.

Psalm 138[22] has an unusual number of divisions. It may be read as eight, ten, or even twelve iambic lines, depending on the textual subdivisions of the stanzas to which it has been set. Only lines b and c, repeated as e and f, when taken together, form Pattern 2. The rest conform to Pattern 1:

Pattern 1: lines a and d 

lines g and j 

lines hi 

lines kl 

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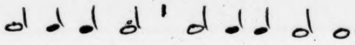
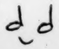
[22] Psalm 138 was set by Bourgeois to a text by Marot in 1543. Douen calls the melody one of the best and shows it to be based almost entirely on a secular chanson. (See Douen, Vol. 1, pp. 718-719.) In 1587 this tune was adapted for Lutheran use.

Pattern 2: lines bc and ef 

It can be seen that the short notes are in groups of two and four in the above lines. Here the ratio of short notes (28) to long notes (41) is very low, resulting in only about 40 percent of the total number of notes. It should be noted also that phrase i contains a rare case of two notes for one syllable of text, noted by .

An examination of the words of the fifteen stanzas of text of the Psalms being studied here shows that there are from two to five stresses per line, with three stresses being the most common, as the following tabulation shows:

2 stresses per line	10
3 stresses per line	82
4 stresses per line	25
5 stresses per line	1

As has been noted, the rhythmic character of the musical lines is derived from the alternation of long and short notes, rather than accented and unaccented notes. It is a matter of interest to observe the relationship, where it exists, between the stress in the text, and the long notes, or agogic accents[23] in the melody. In Psalm 138, the long notes coincide with textual stresses in fifty-seven of the eighty-eight possibilities, or, in 64 percent of the cases. In Psalm 35, the incidence of stresses on long notes outnumbers stresses falling on short notes seventy to fifty-two, or 57 percent. In Psalm 72, in fifteen of twenty-five cases, or 60 percent of the time, the textual stress falls on the long note. In Psalms 23 and 45, respectively, the stresses fall more nearly equally on the short and the long notes, the former favoring long notes thirteen to ten over the short notes, and the latter fifty-six to fifty-four.

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[23] See footnote 15 of this chapter.

In these two Psalms, one can hardly find a significant relationship between the word stresses and the long notes. In the three Psalms referred to earlier, however, where 57 to 64 percent of the time the textual and musical accents occur together, there seems to be an indication of more than a chance relationship between the word stresses and the long note values.

There are probably two reasons for the absence of a stronger and more consistent relationship between these two factors: first, the contrafactum[24] nature of many of the melodies to which the texts were set; and second, the fact that there were usually several stanzas of text (for example, thirteen in Psalm 35) which were set to the same tune. Clearly, a single melody could not be expected to provide for the subtle variations which would occur in the several stanzas of text.

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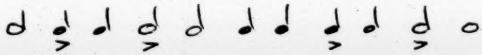
[24] "A vocal composition in which the original text is replaced by a new one, particularly, a secular text by a sacred one, and vice versa." Apel, *op. cit.*, p. 183.

A study of the accents of the words as they are related to the long notes in the middle of the lines which follow Pattern 2 seems to bear out a significant connection. In the tune for Psalm 23, each of the five lines of music has a word stress which falls on the first of the pair of long notes in the middle of the line. For example, line a appears as follows: (The dynamic mark > indicates syllable stress)

line a



As already noted, in Psalm 35 four of the eight lines of music follow Pattern 2, and in the five verses of text examined, fourteen of these twenty lines have a stress on one of the pairs of long notes that occur in the middle of the line.

Of the twenty lines of text examined in Psalm 45 which are sung with the five lines of music which correspond to Pattern 2, all have a stress on one or both of the long notes in the middle of the line.

Although only two of the musical lines of Psalm 72 follow Pattern 2, the textual stresses correspond in both cases to one or both of the middle long notes.

In Psalm 138, although only two of the eight lines conform to Pattern 2, in every case of the four stanzas, the stresses fall on one or both of the long notes in the middle of the line.

The high incidence of correspondence between textual stresses and these middle long notes (forty-nine of fifty-five lines, or 89 percent) seems a clear indication that the matter is more than a coincidence, and that the composers and adapters of the tunes made a conscious effort to relate the stresses of the text with the longer notes in the musical line.

It is notable, also, that although every line begins with a long note, and nearly always ends with one, it is unusual to find the first note stressed, although the last one often is. The unstressed first note may be due, in part at least, to the Renaissance practice in sacred vocal music of phrases beginning at a point of repose, and only gradually building up in activity and tension. A lack of stress on the first note, or of a feeling for upbeat[25] followed immediately by a strong beat, allows for a gradual movement into the phrase. This is remarkably unlike the sense of on-going motion in the phrase concepts of the Baroque period which followed (as for example Bach's Brandenburg Concertos) as well as in the leading dances of the Renaissance period.

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[25] Curt Sachs, Rhythm and Tempo: A Study in Music History (New York: W. W. Norton and Company, Inc., 1953), pp. 261-262.

In the 118 lines of music examined here, in only ten cases does the first syllable of the line have a stress. The last syllable of these lines, however, is stressed in seventy cases, or 59 percent of the time. When the word stress falls on the penultimate syllable, the lines are said to have feminine cadences.[26] Psalm 23 has a feminine cadence at the end of each of its six lines. Psalm 45 is equally divided between masculine and feminine endings, having four of each in every stanza. Psalm 72 also has an equal division between masculine and feminine cadences. Psalm 138 has mixed endings in its four stanzas.

Pratt has noted that three-eighths of all endings in the 125 tunes are feminine, the remaining five-eighths, or 62 percent, are masculine.[27]

Masculine endings would appear to have a special appropriateness when one considers the over-all sentiment of the Psalms; that is, faith and praise, victory over oppressors, and the generally affirmative nature of the poetry. The gentleness and the feeling of dependence one senses in the text of the Twenty-third Psalm make its feminine endings seem suitable. Similarly, in Psalm 45, where the song celebrates the King's marriage with words of praise and tenderness for the beauty of the Queen, it seems fitting to find both masculine and feminine cadences. In Psalm 35, however, where the song is a prayer for deliverance from the enemy, there is a marked preference for the masculine cadence.

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[26] See footnote 13 of this chapter.

[27] See page 94 of this chapter.

Form

The early Reformed church tunes tended to be broken into two sections of approximately equal divisions. Usually both parts ended on the final of the mode, and frequently the sectional divisions were marked by the dead interval of an octave between the last note of the first section and the first note of the second section.

Psalm 23 consists of six lines, which fall into three equal divisions of two lines each. Psalms 35, 45, and 72 have eight lines each, conforming to two equal sections of four lines. In each of these psalms, the last note of the first section is the same note as the first of the latter section, the final. The two sections are thus connected by a repeated note. In Psalm 138, the sectional division is marked by an octave interval from f' to f''.

Ranges

The range of the psalm tune is most often that of an octave, although ranges of a ninth, seventh, or sixth occur in decreasing proportion, as follows:[28]

octave - 91 tunes
ninth - 20 tunes
seventh - 7 tunes
sixth - 6 tunes

The ranges of Psalm 23 and Psalm 138 are one octave. Psalm 23 moves from d' to d''; Psalm 138 from f' to f''. Psalms 35 and 45 have ranges of a ninth: Psalm 35 from c' to d''; and Psalm 45 from g' to a''. Psalm 72 has a range of a seventh from g' to f''. Narrow ranges make the music more suitable for congregations to sing.

Starting Notes

The initial notes of the psalm tunes more than half the time are tone one; the remainder of the starting tones are on tone five, and a few are on tone three, as follows:[29]

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[28] Pratt, *op*. *cit*., p. 50.

[29] Pratt, *loc*. *cit*.

tone 1	-	72 tunes
tone 5	-	42 tunes
tone 3	-	10 tunes

Psalms 23, 35, and 138 begin on tone one; Psalm 72 begins on tone 5; and Psalm 45 begins on tone three.

The numerous psalm tune openings on tone one further strengthen the notion of the Renaissance phrase starting from a point of repose. The melodic repose indicated by this ascent from the first tone, and the avoidance of stress at the beginning of a line, as noted above, have been pointed out by certain music scholars such as Martin Chusid and Edward E. Lowinsky as being typical of this Renaissance concept of the phrase.

Melodic Movement

Melodic movement within a phrase may be by repeated tone, stepwise, or skipwise. The first two motions are called conjunct movement, the latter disjunct movement. Combinations of these motions provide the contour of the phrase. The character of the tune depends on the like and different qualities of the phrases.

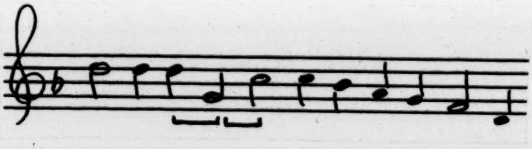
On the whole, conjunct movement dominates the French tunes, to about 80 percent. The remaining 20 percent consists of melodic skips. When skips occur, they appear singly about two-thirds of the time. The rest occur most frequently in connecting pairs, but occasionally in threes and fours.

In Psalm 23, the melodic movement is about 76 percent conjunct:

major and minor seconds	42
major and minor thirds	9
skips of perfect fourth	3
skips of perfect fifth	2
repeated tones	8
octave skips	1
	65

The only successive skips occur in lines b, c, and e, where the melodic principle of compensation is operative, that is, the direction between the first and second skip reverses itself, as in Example 5-1:

line c



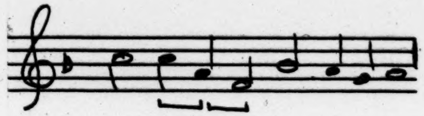
Example 5-1

In Psalm 35, the melodic movement may be summarized as follows:

major and minor seconds	45
major and minor thirds	9
skips of perfect fourth	2
skips of perfect fifth	1
repeated notes	7
octave skips	1
	65

Since fifty-two intervals of sixty-five are repeated notes or seconds, the degree of conjunct movement is 80 percent. There is only one occurrence of successive skips, in line g, as seen in Example 5-2:

line g



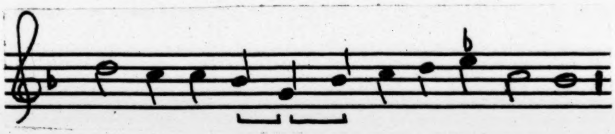
Example 5-2

In Psalm 45, the following melodic movement may be noted:

major and minor seconds	57
major and minor thirds	12
skips of perfect fourth	5
skips of perfect fifth	2
repeated notes	7
octave skips	0
	83

Conjunct movement constitutes 77 percent of the melodic motion, or sixty-four of the eighty-three intervals. The psalm has only one phrase containing successive skips within the line, line f, as in Example 5-3:

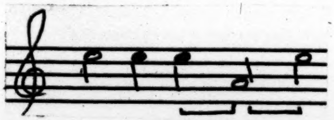
line f



Example 5-3

Psalm 72 has a characteristic melodic dip, or skip downward, as seen in Example 5-4:

Example 5-4

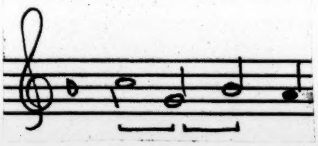


This dip occurs in lines a and c, which comprise the only appearance of successive skips in this tune. The dropping disjunct interval may also be found in Psalms 4, 11, and 22. The frequency of compensation or dipping has significance, in that it serves to provide a melodic equilibrium that facilitates singing and remembering on the part of untrained singers. Other characteristics of melodic movement in Psalm 72 are typical, with conjunct motion here representing 88 percent of the movement, or 50 of the 59 intervals:

major and minor seconds	42
major and minor thirds	3
skips of perfect fourth	0
skips of perfect fifth	5
repeated notes	9
octave skips	0
	59

Psalm 138 has two lines (one a repetition of the other) containing successive skips, which move in contrary direction. These occur in line h and line k of the psalm tune, as seen in Example 5-5:

Example 5-5



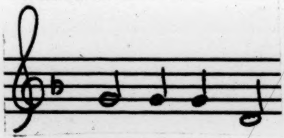
Conjunct movement represents 82 percent of the motion of the tune, or 52 of 68 intervals. The complete account of the melodic motion is as follows:

major and minor seconds	44
major and minor thirds	9
skips of perfect fourth	5
skips of perfect fifth	1
repeated notes	8
octave skips	1
	68

It may be noted that most skips of a fifth or octave occur from the end of one line to the beginning of the next.

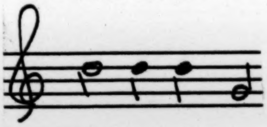
A favorite opening for a line, somewhat reminiscent of the chanson, is a triple repetition of the same note. Psalm 23 has two occurrences of this figure, as seen in Examples 5-6 and 5-7:

line a



Example 5-6

line c

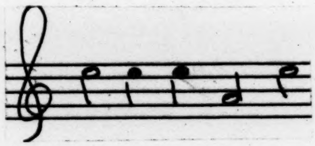


Example 5-7

A part of the melodic dip mentioned above which appears in Psalm 72 is made up of three repeated notes in the following pattern, as seen in Example 5-8:

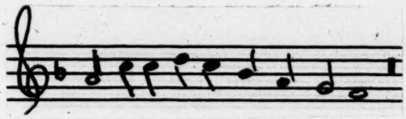
line a
(also line c)

Example 5-8

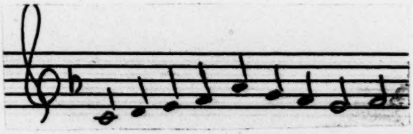


Two other features of the French psalm tunes might be noted. There is an approximately two to one preference for melodic cadences which end with a downward step. Psalm 23 has four lines ending in a descending step, while only two lines end in an upward movement. Psalm 35 has five melodic cadences moving in an upward direction, and three moving down. Psalm 45 ends with two lines moving in an upward direction, while six lines conclude with a descending motion. In Psalm 72, all eight lines end in a downward direction. In Psalm 138, only one line moves in an upward direction; all others move down to the final note. The total is twenty-eight downward, while ten line endings move upward. This tendency in the psalm music toward melodic cadences which move downward probably reflects the influence of the chant on Medieval and Renaissance polyphony since the great majority of line endings in the Gregorian chant literature conclude with a step down to the finalis.

A final feature to be noted is the tendency toward arched contours of the phrases. Pratt notes that two peaks per line dominate about 58 percent of the lines, and one peak about 22 percent.[30] A clear example of a line with a single arch may be seen in Psalm 35, shown in Examples 5-9 and 5-10:



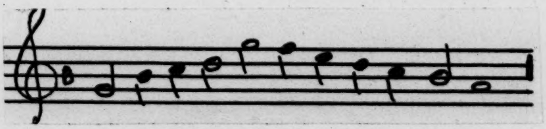
Example 5-9



Example 5-10

Psalm 45 shows a clearly arched melodic line, in Example 5-11:

line e



Example 5-11

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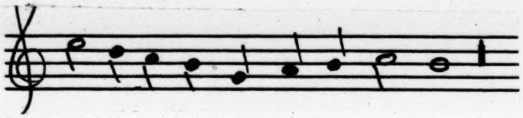
[30] Pratt, op. cit., p. 56.

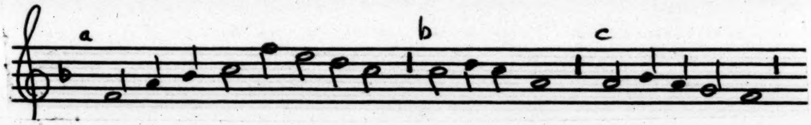
Psalm 72 has a line with a "valley contour" provided by the downward arch movement, as seen in Example 5-12:

line g



Example 5-12

Psalm 138 has a small arch provided by line a, and a completed larger arch formed by lines a and bc taken together, as in Example 5-13:



Example 5-13

The melodic arches and "valley contours" contribute to the ease of singing necessary for untrained singers. However, the melodic arches seldom show the accent of the text to correspond with the high point of the arch. For example, in line c of Psalm 35, in three out of five stanzas the melodic peak and the accent of the text coincide; in line d they coincide in only one stanza. In the Psalm 45 and Psalm 72 examples, there are no such instances. In Psalm 138, out of the eight possibilities, there are four occasions where the peak of the melody and the stresses of the text coincide. When in only eight of the twenty-three possible occurrences the textual accent and the melodic arch unite, it is clearly not a significant expressive device. It provides additional proof of the fact that the music was selected first, and that the words were added later.

Polyphonic Settings

As a close collaborator with Calvin, Bourgeois was aware of Calvin's approval of only unharmonized psalm tunes for use in the church. But in 1547 he himself published two sets of the earliest polyphonic treatments of the psalm melodies in France, "intended only for private use."[31] These were the *Cinquante Pseaulmes*[32] and the *Vingt-quatre Psaumes*.[33] (See footnotes 1 and 2 of this chapter.)

Just as the music used in the service had to be simple enough for the musically untrained members of the congregation to sing, so the settings intended for private use needed to be simple, since it was the congregation at home who would sing them.

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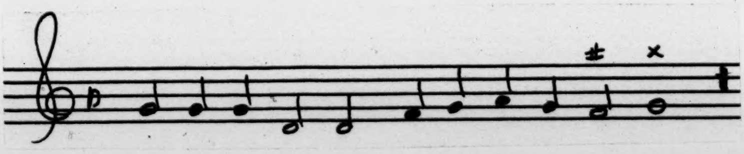
[31] Theodore Baker, *Baker's Biographical Dictionary of Music and Musicians*. Fifth Edition. Completely revised by Nicholas Slonimsky. (New York: G. Schirmer, 1958), p. 192.

[32] See Appendix A 6, 7, 8.

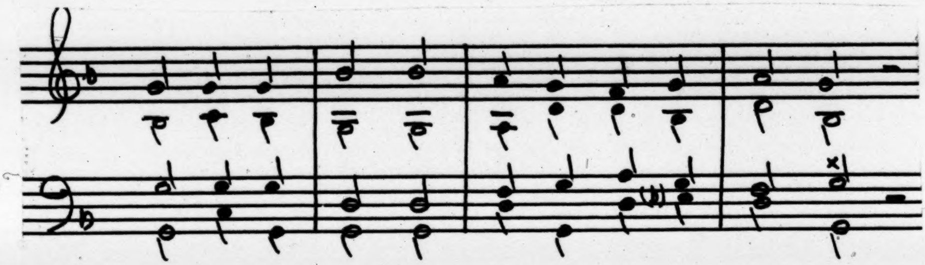
[33] See Appendix A 9, 10, 11, 12.

Further, to meet the general musical standards established by Calvin, it would be necessary for the music to carry the text clearly, and in no way attract attention to itself away from the words. To accomplish this, the harmony had to be simple.

The general style of the Cinquante Pseaulmes may be understood by the composer's own full title given to the work. (See footnote 1 of this chapter.) These compositions are note against note, in equal counterpoint, in four voices, in accord with the word. In these settings the melody of the psalm tune is carried in the tenor voice. The settings rarely require any changes in the tune other than the last note of the phrase, which is frequently shortened. Example 5-14 shows the opening line of the tune for Psalm 23; Example 5-15 shows Bourgeois's four-part setting of the same opening line, with the last note of the tune in the tenor typically shortened:



Example 5-14



Example 5-15

Since the settings are in note against note style there is syllabic treatment of the text throughout except for occasional syncopations which usually occur at cadence points, and often are associated with the use of suspensions,[34] which Bourgeois uses freely.

These are usually suspensions of the third, sometimes of the octave or the fifth, as in Example 5-16 taken from Psalm 72:

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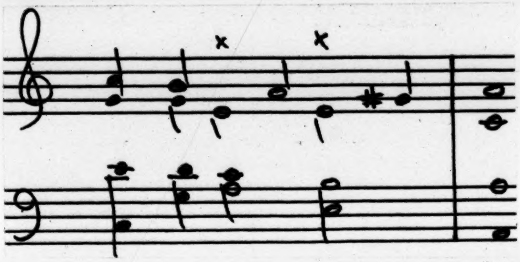
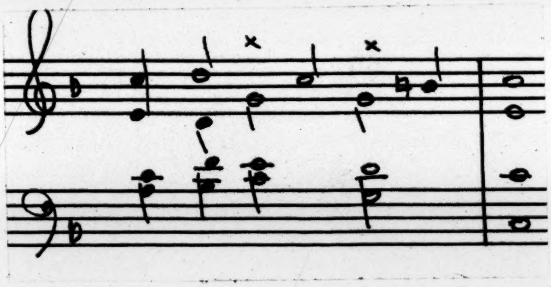
[34] "A suspension is a non-harmonic tone prepared on the weak beat by being a part of the harmony chord, suspended on the strong beat, and resolved on the weak beat. It usually resolves down by a step. When the suspension resolves upward, it is often called a retardation." Carolyn A. Alchin, Applied Harmony, Part I (Los Angeles: Published by L. R. Jones, 1935), pp. 77-78.



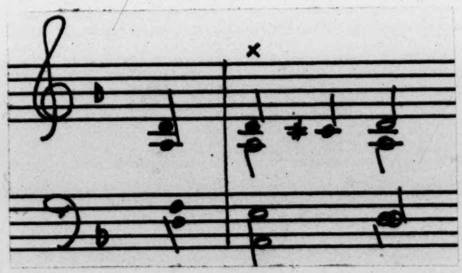
Example 5-16

Another use of suspensions from Psalm 138 is shown in Example 5-17:

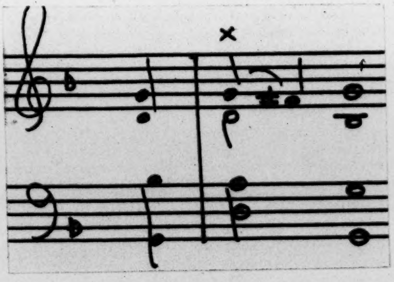


Example 5-17

Psalm 23 has two suspensions, as shown in Examples 5-18 and 5±19:



Example 5-18

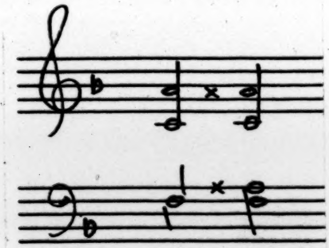


Example 5-19

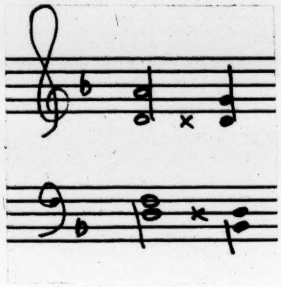
These suspensions serve to add interest to the harmony but in no way detract from the clarity of the text.

Bourgeois's intention to provide settings that would be in accord with the word is realized partly through his use of simple harmony. The settings of the Cinquante Pseaulmes are based on perfect harmony (root basses) or first inversions (third in the bass voice). The doubled note is almost always the bass voice, with some few exceptions when the third is doubled, as in repeated positions of the same chord, as Example 5-20:

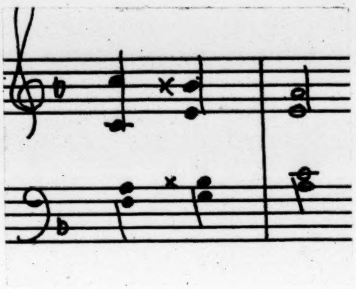
Example 5-20



or in the first inversion where the fifth is doubled, as Examples 5-21 and 5-22:

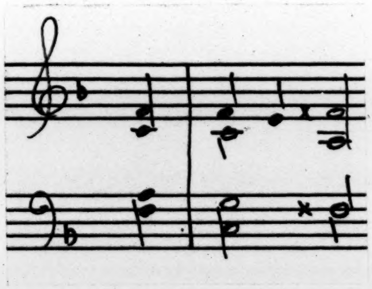


Example 5-21



Example 5-22

Sometimes the third is omitted in major chords and the root tripled. This chord with the tripled root occurs frequently at the ends of phrases. See Example 5-23:



Example 5-23

Bourgeois's marked preference for chords with the root in the bass over inversions is shown in the following tabulation:

TABLE I

Root Bass Chords and Inversions

	Psalm 23	Psalm 72	Psalm 138
Root Bass	61 chords	40 chords	49 chords
Third in Bass	3	5	3
Fifth in Bass	2	0	0

In Psalm 23, all the chords with thirds in the bass occur on weak beats of the music, and carry unaccented syllables of text. The first of the second inversion chords appears on a strong beat preceding the dominant chord at a cadence. The second is an unaccented passing chord carrying a weak syllable of text.

In Psalm 72 the chords in first inversion occur on both the accented and unaccented parts of the phrase, and appear to have more to do with harmonic and rhythmic matters such as considerations of doubling and voice leading than with the text.

Two of the three first inversion chords in Psalm 138 occur on weak beats with unstressed syllables of text. The third appears on a strong beat as a subdominant (first inversion)-dominant-tonic cadence chord.

Chord doublings are consistent in that it is nearly always the bass note which is used twice. Nearly all exceptions are in chords with tripled roots, which appear commonly as first and last chords of phrases. In Psalm 23 six of the ten chords with tripled roots occur as initial or final chords of phrases. In Psalm 72, all five of the chords with tripled roots are first and last chords of phrases; seven chords with tripled roots appear in Psalm 138, of which here, also, each occurs as the first or last chord of a phrase.

As a composer of the sixteenth century when there was much experimenting with major and minor tonalities along with the continuing use of medieval modes, Bourgeois made much use of the new tonalities.[35] Cadences in these settings are frequently dominant-tonic, or even subdominant-dominant-tonic, which tend to confirm the feeling of major-minor tonality. But at the same time such cadences as tonic-dominant-subdominant-tonic occasionally are used, and those provide a modal feeling.

In the setting of Psalm 138, the tune of which Douen calls major,[36] at two cadence points Bourgeois uses the lowered scale tone seven, suggesting a mixolydian quality in the phrases, as seen in Examples 5-24 and 5-25:

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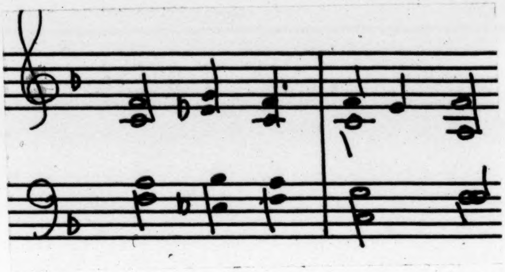
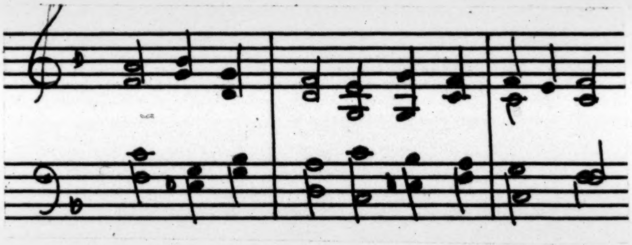
[35] See footnote 7 of this chapter.

[36] Douen, op. cit., 2, p. 341.

Example 5-24



Example 5-25



In these chordal settings of the psalms, all four voices are limited to modest ranges. In Psalms 23, 72, and 138 the soprano, alto, and tenor voices are all within the limits of an octave. Some ranges are even smaller, such as the soprano voice in Psalm 72, which has the range of only a fifth. The bass parts, however, generally exceed the ranges of the other voices. For example, in Psalm 23 the bass sings within the octave G to g; in Psalm 72 the range of the bass in a tenth, A to c'; and in Psalm 138 it is a ninth, B-flat to c'. In all probability, the wider ranges of the bass melodies are due to the harmonic nature of the music.

Thus, the ease of singing by untrained singers is maintained by the use of limited ranges of the four voices, and by a rhythmic simplicity in the writing of the parts note against note. The familiar psalm tune in the tenor appears in unaltered form, and the harmonies which surround it are of a simple sort. While Bourgeois frequently mixes modal and tonal harmonies, he nevertheless maintains a basic simplicity. This he accomplishes by writing most chords in fundamental position, and inversions on weak beats when they do occur. He also avoids striking harmonic colors by a sparing use of thirds of chords and little dissonance. He favors chords with tripled roots and a fifth at final cadence points. Cadences are mostly dominant-tonic. A modest bit of harmonic color is added at cadence points by the suspensions so typical of Renaissance polyphonic style. These are usually in the soprano voice.

Through their simplicity, therefore, the psalm settings of the Cinquante Pseaulmes collection present the texts clearly and effectively, and offer no musical distractions which would deflect attention away from the words. The relative simplicity of their harmonic style makes these settings accessible to musical amateurs.

The settings of the psalms in the *Vingt-quatre Psaumes*[37] differ considerably in style from the *Cinquante Pseaulmes*. They bear similarity to the latter in that they are set for four voices, each of which has a range of not greater than a ninth or an octave. The essential melodic material of both settings is, of course, the psalm tune. Whereas in the *Cinquante Pseaulmes* Bourgeois uses the cantus firmus in the tenor without alteration and merely adds three other voices in simple note against note harmony, in the *Vingt-quatre Psaumes* the composer uses the cantus firmus for the most part as a basis for a fugal theme which appears in all the voices. This treatment results in a more complex polyphonic style.

Thus the two works, although written by the same composer and even published in the same year, are clearly unlike each other. Whereas the music of the *Cinquante Pseaulmes* is simple and useful for amateur musicians, the *Vingt-quatre Psaumes* were admittedly written in a different style, and therefore, probably for a different purpose. Their complexity clearly limits their use by amateur singers.

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[37] See footnote 2 of this chapter for title of modern edition. Original title was: Loys Bourgeois, *Le premier livre des Pseaulmes de David, contenant XXIV Pseaulmes. Composez . . . en diversité de musique, ascavoir, familiere ou vaudeville, aultres plus musicales*. (Lyon: Godefroy et Marcelin Beringen, 1547).

Douen reproaches Bourgeois for the complexity of his counterpoint in the Vingt-quatre settings and his concern with harmonic effects at the expense of the text:

> Bourgeois, qui fut l'un des réformateurs de la musique, et dont les mélodies ecclésiastiques ont exercé une si grande et si heureuse influence, ne nous paraît plus ici qu'un contrepontiste ordinaire, qui sacrifie l'expression, c'est-à-dire l'accord intime de l'air et des paroles, à des combinaisons purement harmonique.[38]
>
> [Bourgeois, who was one of the musical reformers, and whose church melodies have exerted such great and fortunate influence, appears to us here as nothing more than an ordinary contrapuntist, who sacrificed expression, that is, the intimate unity of the melody and the words, for purely harmonic combinations.]

The settings of the psalms in this collection seem to bear out the composer's intentions, and perhaps even Douen's observations that contrapuntal variety was an uppermost consideration in the composer's mind. In such a case, the text becomes clearly a secondary concern.

In these contrapuntal settings there is much imitation, as for example, the settings for Psalms 23, 72, and 138. In the latter case, the imitation is particularly consistent in all four voices.

Each phrase of the metrical psalm text in these motets constitutes a new phrase of music, which, since it is fugal in nature, is much like the points of imitation[39] of the more familiar motets of Josquin and Palestrina.

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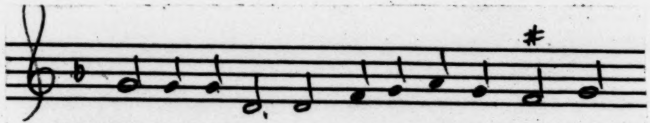
[38] Douen, op. cit., 2, p. 6.

In certain cases, however, as in Psalm 23, there are frequent interruptions of the imitative flow of the melody lines by homophonic statements at cadences. Specifically, in this same psalm, the composer divides the six phrases of the tune into two separate smaller phrases. For example, phrase one of the tune is shown in Example 5-26 below; the two divisions into which it is broken are shown in Example 5-27:

Example 5-26



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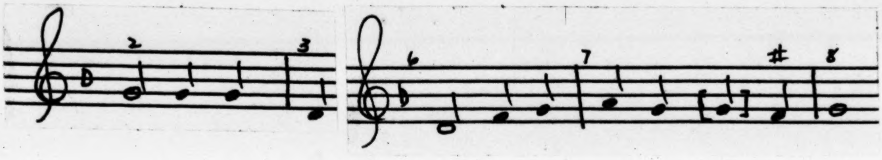
[39] "In the motets of the sixteenth century, a point of imitation denotes a section of polyphonic texture in which a single subject, connected with a small division of text, is treated in imitation. The points are the structural cellules of the motet which consists of a succession of a considerable number of points. In the classical motet of the Josquin period, the points are usually marked off, not vertically, but diagonally, so that the conclusion of one point overlaps the beginning of the next." Apel, op. cit., p. 590.



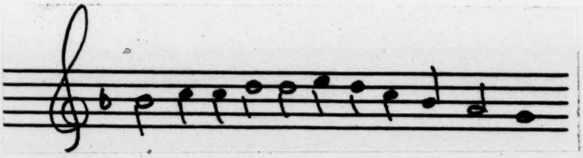
Example 5-27

Except for phrase three of the tune which is unbroken, each of the phrases is treated in two sections by one or more of the voices.

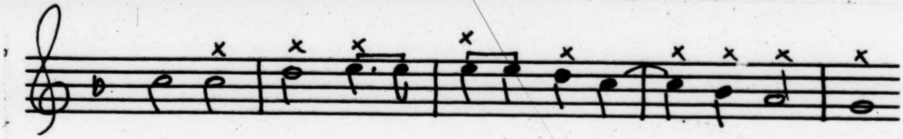
Psalm 45 of the Vingt-quatre collection is a setting which is more homophonic than polyphonic, and which makes use of only the initial phrase of the psalm tune as a cantus firmus. In this setting, the original psalm tune is used only in the first phrase, and even then in a somewhat modified form.

The opening line of the Psalm 45 tune is as shown in Example 5-28:

Example 5-28



As the tune makes its only appearance in the tenor voice, it is written as seen in Example 5-29: (Notes marked by X indicate the tune.)



Example 5-29

Carried by melodic lines which have such independence, the text has little chance of being clearly stated. Except at the ends of phrases, there is almost never a case where the same words of the text are given in more than one voice at the same time.

In spite of the considerable degree of melodic independence and imitation which exists in these motets, the vertical harmony resulting from these combined melodies is basically simple. As may be noted in the table below, in all of the settings analyzed, the composer strongly favors complete over incomplete chords. Chords appear in root position 70 to 84 percent of the time. The following tabulation indicates the utilization of these chords in terms of percentages:

TABLE II

Complete and Root Bass Chords

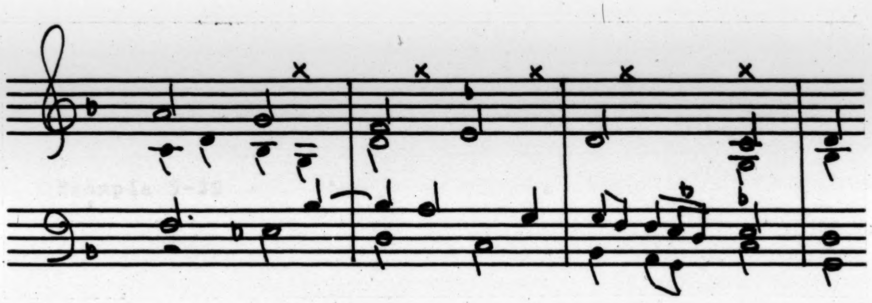
	Psalm 23	Psalm 45	Psalm 72	Psalm 138
Complete Chords	95	82	82	90
Root Bass Chords	70	84	75	70

Although phrases frequently overlap and consequently do not always end with definitive cadences, where well-marked cadences do exist, they are usually dominant-tonic or subdominant-tonic cadences. Where the settings are extremely contrapuntal, as in Psalm 23, 72, and 138, there are only two or three clearly defined cadences on dominant--tonic and subdominant-tonic chords. In the setting for Psalm 45, however, where the texture tends more toward homophony than polyphony, there are cadences at the ends of each of the eight phrases. Of these, one is a modal-sounding cadence moving from an F major chord to a G major chord; the other seven are both rhythmically and harmonically strong cadences on dominant-tonic.

When they are combined in the Vingt-quatre Psaumes settings, the melodies clearly form motets too complex for musically untrained singers. Taken singly, they reflect the composer's concern for smoothness of melodic writing. Passing tones and auxiliary notes are generously used as indicated in the table below. They appear in greater number in the polyphonic textured settings (Psalms 23, 72, and 138) than in the generally homophonic one (Psalm 45). The number of passing tones and auxiliary notes is as follows:

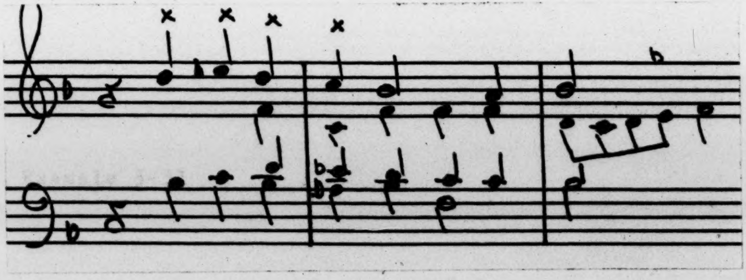
Psalm 23	Psalm 45	Psalm 72	Psalm 138
52	20	47	40

A further indication of the composer's concern with smooth harmonic writing is a passage such as in measures 11 to 14 of Psalm 23 in which parallel thirds are heard between the two outside parts, while parallel sixths, marked by an X in the example, are heard between the soprano and tenor voices. See Example 5-30:



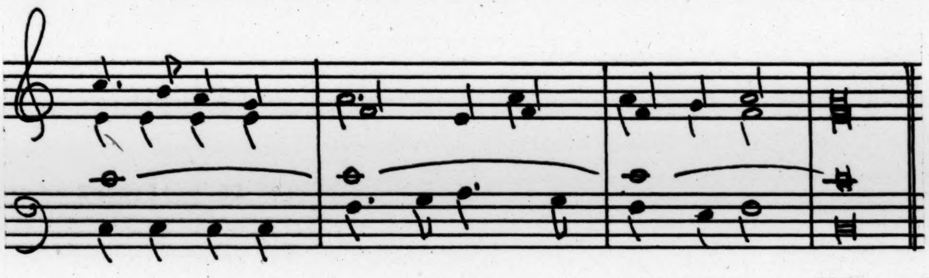
Example 5-30

The following excerpt from Psalm 72 shows parallel writing between outside voices, marked by an X, as may be seen in Example 5-31:



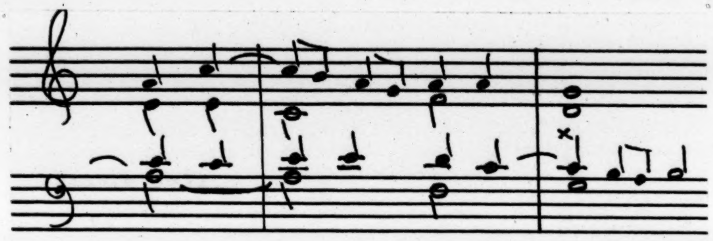
Example 5-31

Another effect making for softness in the harmonic sound is the composer's use of pedal point in the tenor voice in Psalm 138, the last four measures. See Example 5-32:



Example 5-32

This concern for smooth writing is further evidenced in the composer's careful use of dissonances such as suspensions, which make frequent appearances at cadence points, and the occasional use of seventh chords, all of which are carefully prepared and resolved. Example 5-33 shows a cadence from Psalm 45 in which a typical suspension of the third occurs in the tenor voice:



Example 5-33

The conventionality of the harmony and the smoothness of individual melodic lines in the Vingt-quatre Psaumes unmistakably contribute to a degree of simplicity and a certain singability. However, the complexity of the melodic counterpoint relegates the text-bearing function of the music clearly to a secondary purpose. For example, the soprano and alto voices in Psalm 138 sing the same melody and the same text, but six measures apart. This emphasis on musical over textual considerations, no matter how interesting and musically satisfying the motets may be to the listener or the trained performer, would have probably denied them approval according to Calvin's standards, wherein the music must always be the servant of the words.

Following are some of the important characteristics of the psalm tunes of Bourgeois: more of them are closer to major and minor than to the modes; they hold strongly to the Renaissance phrase concept in that they usually start without accent and most often on tone one, then rise melodically and rhythmically to a point of tension, and end most frequently in a downward direction. There are more stresses on long notes than on short notes, and there are more masculine than feminine cadences, in keeping with the affirmative nature of the psalm texts. It has been noted that the degree of agreement that does exist between long notes and stressed syllables, and the peak of the melodic arches and the stressed syllables would probably be greater were it not for the fact that the melodies had been composed beforehand, and merely borrowed or adapted for use with the metrical psalm texts. Further, the strophic setting, that is, the fact that the several verses constituted most of the psalm texts, rather diminished the prospect of a close correlation between the text and the music.

The ranges are narrow, and the melodic movement predominantly conjunct. Skips larger than a fifth rarely exist within the musical line. These factors make the melodies easy to sing, which was necessary since this was music intended for performance by the congregation. On the whole, priority was given to the text over the music. Rhythmic patterns were almost entirely of two types, lending a simplicity to the music, which made it not only easy to sing, but easy to remember as well.

In the polyphonic settings of the Cinquante Pseaulmes, the music is completely syllabic and set for four equal voices, with the psalm melody in the tenor. A tendency toward major and minor predominates, although sometimes there is a brief modal flavor, as in Psalm 138 where the seventh is lowered. The harmony is unobtrusive, in that it is made up almost entirely of chords in root position. In most cases there is the expected doublings of the bass note, although the final chords of phrases often contain tripled roots. When a few chords do appear in first inversion, they are usually on the weak beats of the phrases, and carry unstressed syllables of text. Only rarely does Bourgeois use a chord in second inversion, and it is then used as a passing chord, or on a strong beat as a part of the cadence formula of tonic (second inversion)-dominant-tonic. Most of the cadences are dominant-tonic, while there are a few subdominant-tonic cadences.

As Apel noted, with the concept of the triad came attention to inversions, strong cadences, and the use of non-harmonic melody notes.[40] Bourgeois, in common with most sixteenth century composers, made frequent use of such non-harmonic tones as suspensions (most often of the third), and passing tones, usually unaccented. Discreet uses of the sevenths of chords add further variety. But the composer took great care in the Cinquante Pseaulmes not to allow the music to attract undue attention to itself. Although harmonized psalms were intended only for use at home, these settings, because of their simplicity and smooth part writing, were an effective vehicle for the texts they bore.

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[40] See footnote 5 of this chapter.

The Vingt-quatre Psaumes settings are quite another matter. The remarkable difference between these psalm settings and the Cinquante Pseaulmes is the elaborateness of the former. Far from being syllabic and in hymn-style, these are consistently imitative pieces, and almost never syllabic except briefly at cadence points. As Douen noted in his description of the Vingt-quatre Psaumes, the composer seemed to be more interested in harmonic (in this case, contrapuntal) variety than in presenting the text simply and clearly.[41] The psalm tune which is used as the cantus firmus most of the time, is treated freely. In Psalm 23 the phrases are divided into two parts, with new melodic material intervening. Only the first phrase of the tune appears in the motet. In the setting of Psalm 45, vertical harmonic combinations, however, suggest concepts similar to the Cinquante Pseaulmes; cadences are mostly dominant-tonic, sometimes subdominant-tonic, most chords appear in root position; and there is extensive use of non-harmonic tones, such as suspensions and passing tones.

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[41] See footnote 38 of this chapter.

There is considerable freedom with which the text is treated in the individual voices, resulting from imitation which is quite strict at times, as in Psalm 138. Further, there is much overlapping of phrases caused by individual voice entrances which are as much as six measures apart. These features have a strong tendency to place the emphasis on the music over the text. For these reasons, if Calvin's standards for music are to be applied, the settings of the Vingt-quatre Psaumes seem not to qualify for use even outside the church.

CHAPTER VI

PSALM SETTINGS OF CLAUDE GOUDIMEL AND CLAUDE LE JEUNE

Claude Goudimel (1505-1572) is best known for his psalm settings, although he published a book of French Chansons in Paris in 1549. He also composed several motets and five masses, which were published in 1554. Some time after 1557 he became a Huguenot, and later was killed in the St. Bartholomew Massacre at Lyons, on August 27, 1572.[1]

There is no evidence that Goudimel ever lived in Italy, although it has been widely supposed that he was associated with Palestrina and the Roman School of composers.

After the Huguenot Psalter was completed in 1562, Goudimel published a harmonic work treating all 125 of the psalm tunes. This was called _Les cent cinquant Pseaumes de David nouvellement mis en musique à quatre parties_.[2] This consisted of four oblong part books, published in Paris in 1564, and republished in the same form in 1565, at Geneva.[3]

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[1] Theodore Baker, _Biographical Dictionary of Musicians_, Fifth Edition. Completely revised by Nicholas Slonimsky. (New York: G. Schirmer, 1958), pp. 593-594.

[2] Although the title indicates that the 150 Psalms of David were set to music, the reader should know that there were only 125 tunes in the Psalter, which Goudimel harmonized and published under this title. A similarly misleading title is the _Harmonice Musices Odhecaton A_, printed by Petrucci at Venice in 1501, which literally means "One hundred Songs of harmonic music," although there are only ninety-six songs in the collection.

At Geneva some time in 1565 the heirs of Jaqui published the four vocal parts in a single volume. A modern edition of this work was edited by Pidoux and Ameln (Kassel, 1935).

In 1568 at Paris, Goudimel published another complete Psalter in polyphony. This work was reissued at Geneva in 1580, and in modern edition appears as Volumes 2, 3, and 4 of *Les Maîtres Musiciens de la Renaissance français*, edited by Henri Expert (Paris, 1895-1897).

Les Psaumes d'apres l'Edition de 1564 et 1565[4]

Even though harmonic settings were intended for use only outside the church, they still had to be simple for the same reasons that music in the church had to be simple. That is, they were written to be sung by the congregation at home, who were amateurs not professionals.

The Goudimel settings of 1565 are in a homophonic style of the simplest order. To convey the iambic meter of the texts, only whole and half notes are used throughout except for long notes at the final chord. In each harmonic setting, the phrases correspond to the number of lines of the psalm tune, which in these five psalms is eight phrases except for Psalm 23, which has only six. Each phrase is followed by a rest.

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[3] Claude Goudimel, *Oeuvres Complete*, Vol. 9, *Les Psaumes d'apres l'Editions de 1564 et 1565*. Transcribed by Pierre Pidoux (New York: The Institute of Medieval Music, Ltd., 1967).

[4] See Appendix B 1, 2, 3, 4, 5.

The ranges of the four voices fall between a fifth and a tenth, while ranges of a sixth to a ninth are the most common.

In the five settings, the psalm tune appears in the tenor voice in Psalms 23, 45, 72, and 138, and in the soprano in Psalm 35.

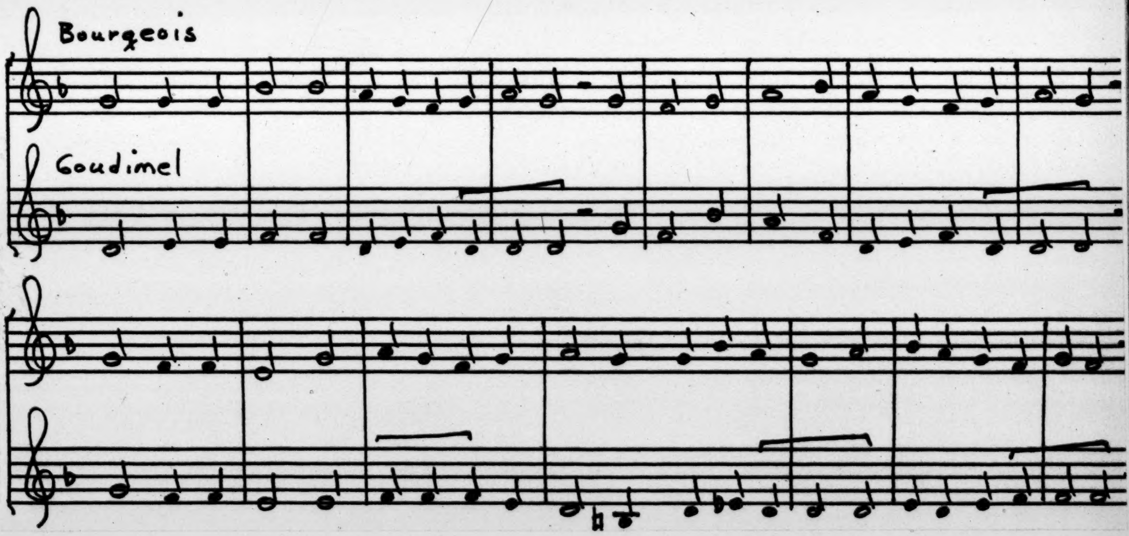
The harmony is very simple with four-voice chords, almost always in root position. Psalm 23 and 72 have only root position chords. Psalm 35 has one first inversion chord which appears on a short note and with an unstressed syllable of text. The setting of Psalm 138 also has a solitary first inversion chord, which is the first of a slurred pair on a single syllable of text. Psalm 45 has four first inversion chords, of which three carry unstressed syllables of text. Chords with tripled roots are common as final chords, or occasionally as initial sonorities of phrases. Each of the psalm settings has a few such chords. Psalm 23 has four chords with tripled roots, Psalm 35 has three; Psalms 45, 72, and 138 each have seven.

Cadences are strong, and most often consist of dominant to tonic chords. Of the thirty-eight cadences in these settings, thirty are on dominant-tonic, while six pause on the dominant. Of these, three cadences are tonic-dominant and three are subdominant-dominant. The other two are subdominant-tonic and supertonic-tonic.

A common non-harmonic tone found in these settings is the suspension. Psalm 23 has one suspension in the soprano; Psalm 35 has two in the soprano and one in the alto; Psalm 45 has five in the soprano and in the alto; Psalm 72 has four soprano suspensions; and Psalm 138 has eight suspensions in the soprano voice.

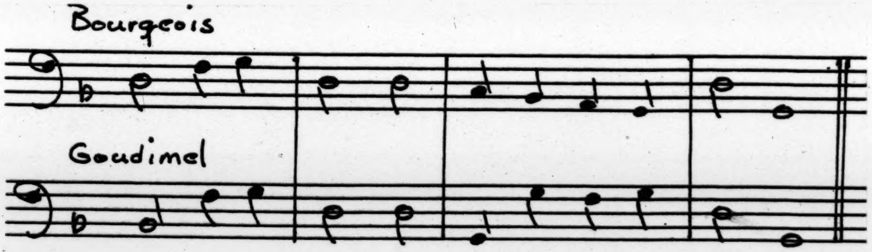
Because they are similar in many respects, the Goudimel harmonizations lend themselves to comparison with the three comparable ones (Psalms 23, 72, and 138) from Bourgeois's Cinquante Pseaulmes. Both composers set the cantus firmus in the tenor. Both composers use note against note style; and both write for four voices. Notable differences occur in the soprano and bass melody writing. Bourgeois writes consistently smoother melody lines. Where the soprano voice in the Bourgeois pieces tends to be made up of patterns of three- and four-note ascending and descending scale lines, the soprano voices in the Goudimel settings tend to be dominated by repeated notes in groups of two or three, often preceded and followed by small skips.

Example 6-1 below shows the first four phrases of the soprano parts of both settings of Psalm 23. Brackets indicate five instances of three repeated notes in the Goudimel soprano line, which correspond in each case to passages of scale movement in the soprano voice of the Bourgeois setting. (Bar lines have been added and note values have been halved in the Goudimel examples as a convenience for reading.) See Example 6-1:



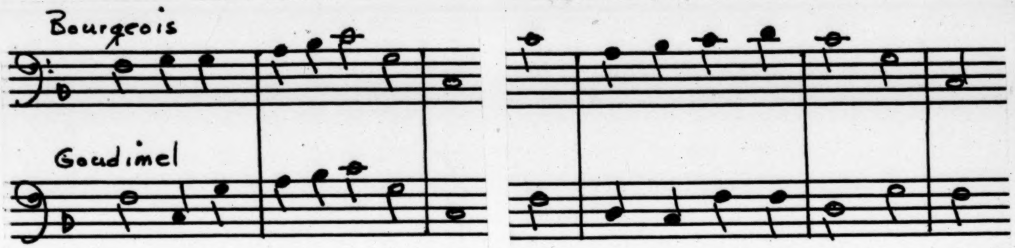
Example 6-1

The bass lines in the Bourgeois settings are also more conjunct, in part because the composer chooses to use a few more inversions, where in the Goudimel harmonizations the chords tend to be all, or nearly all, root basses. In Psalm 23 Goudimel uses no inversions. Example 6-2 below shows the bass line of the sixth phrase from both settings of Psalm 23 in which Bourgeois's preference for conjunct motion is illustrated:



Example 6-2

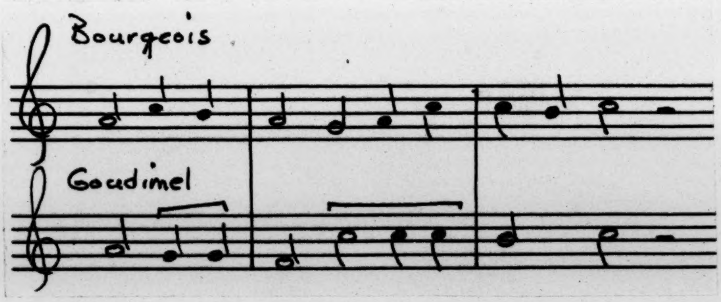
The bass lines of the fifth and seventh phrases of Psalm 138 show again Bourgeois's choice of scale-line movement over the disjunct movement Goudimel chooses to use. See Example 6-3:


Bourgeois
Goudimel

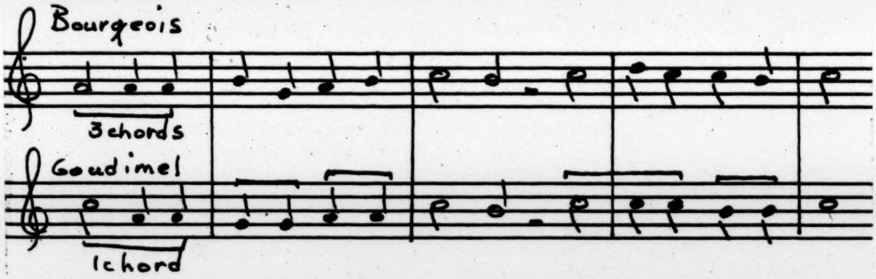
Example 6-3

The excerpt below from Psalm 72 shows Goudimel's tendency to use repeated notes in groups of two or three in the soprano melody. In the comparable melody, Bourgeois's preference is for scale-line movement and a change of direction. See Example 6-4:

Example 6-4


Bourgeois
Goudimel

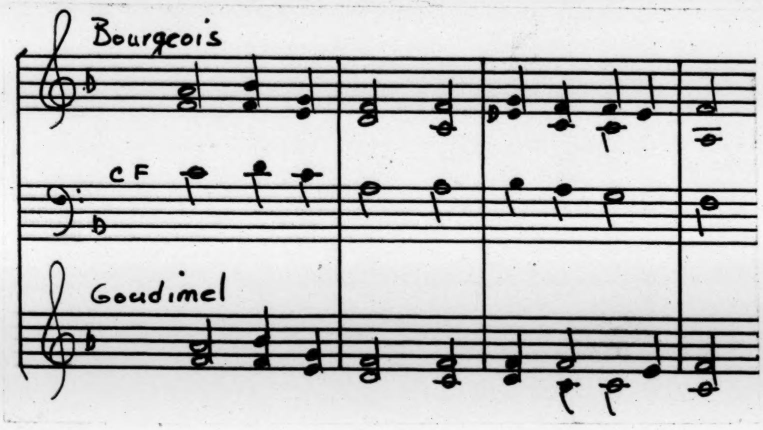
In addition to his more frequent use of inversions by comparison with Goudimel, Bourgeois sometimes achieves a greater harmonic variety in his choice of chords. It may be seen in the example below that the three repeated notes in the opening phrase are harmonized by Bourgeois with three different chords. In the same circumstance, Goudimel uses one chord. Goudimel's repeated melody notes are seen also in this excerpt. See Example 6-5:



Example 6-5

Bourgeois's taste for harmonic variety may be observed in the second phrase of Psalm 138, where the writing of both Goudimel and Bourgeois is identical until the third measure where Bourgeois chooses to highlight the phrase with a mixolydian flavor by the addition of an E-flat in the alto line. See Example 6-6:

Example 6-6



In Psalms 23 and 72 both composers use the same number of suspensions; in Psalm 138 Bourgeois uses one more. In addition, he uses passing tones which Goudimel does not use. This somewhat increased use of non-harmonic tones, his greater use of inversions, and his preference for scale-line melodies result in the creation of generally more flowing lines for the accompaniment of the cantus firmus. Although both composers keep their harmonizations simple and accessible for musical amateurs, Goudimel's soprano and bass lines, in contrast to Bourgeois's, move less smoothly, and at times almost stiffly. The disjunct motion of the bass suggests that the Goudimel melodies were more harmonically conceived.

In the case of the psalm settings of both composers, it may be said that because of the chordal harmony and the syllabic treatment of the text, the music does not in any way interfere with the clarity of the words. But it may also be noted that the music of the Goudimel psalms, by comparison with Bourgeois's four-part settings, tends to be less imaginative and less interesting, both melodically and harmonically.

Polyphonic Settings of 1580[5]

The psalms of Goudimel contained in Volumes 2, 3, and 4 of *Les Maître*s *musiciens de la Renaissance français* are polyphonically set for four voices in motet style. The melodic independence of the individual voices makes these settings less simple than the note against note settings of 1565. The psalm tune is carried in the soprano voice with no alteration. For each phrase of the text there is a new phrase of music. These are short, one section pieces, twenty-seven to thirty-four measures in length. Although the settings are, on the whole, linear in design, they are never very contrapuntal in nature. Imitation, where it does occur, is limited to three or four notes, and at times is so slight as to appear insignificant. In many cases it is only the rhythmic figure which is imitated. There are phrases which are basically homophonic; occasionally all voices start together, as in the opening of Psalm 72. More frequently the voices enter and leave independently, meanwhile maintaining their relationship to the vertical harmony.

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[5] See Appendix B 6, 7, 8, 9, and 10.

The ranges of the five polyphonic settings fall between a sixth and a twelfth. The most common range is from an octave to a tenth. The bass usually has the widest range, probably because of its harmonic function. The setting for Psalm 45 has the most extensive ranges of the group, from a ninth to a twelfth.

The cantus firmus voice, the soprano, always moves in whole and half notes. As a general feature, the three accompanying voices have predominantly the same rhythmic motion. On the whole, however, the cantus firmus voice does not stand apart rhythmically from the other three voices. This represents an unconventional treatment of the cantus firmus by Goudimel, since from the thirteenth century the cantus firmus has traditionally moved at a slower pace than the other voices with which it appeared.

There is an overall rhythmic simplicity which results from the similarity of rhythm between the cantus firmus and the three added voices. The relatively few measures of the alto, tenor, and bass parts containing notes faster than the cantus firmus rhythm are shown in the following table:

TABLE III

Number of Measures in Which There Are in the Other Voices Rhythms Faster than the Cantus Firmus

	Measures with Faster Rhythms	Total Measures of Alto, Tenor, and Bass	Percentage
Psalm 23	18	81	22
Psalm 35	9	84	10
Psalm 45	17	102	16
Psalm 72	14	81	17
Psalm 138	19	93	20

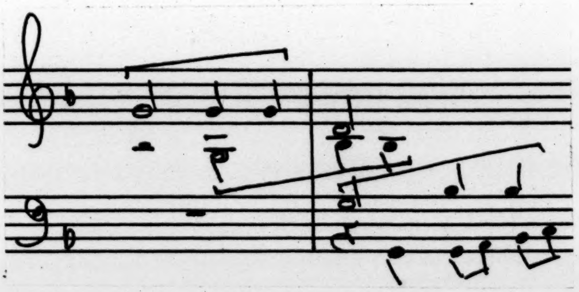
It is notable that the measures which contain faster notes are found either at approaches to cadences, or as passing notes and neighbor notes. For example, Psalm 23 contains twenty-three passing tones and seven neighbor notes. These lend considerable smoothness and a gentle movement appropriate to the pastoral mood conveyed by the text of the Twenty-third Psalm.

Psalm 35 has the greatest degree of rhythmic unanimity in the four voice parts. This rhythmic uniformity contributes to the homophonic texture which predominates in this motet. These two stylistic features combine to give strength to the opening and closing lines of the text, which are, respectively, "Strive Thou with them that strive with me," and [say to my soul] "I am thy salvation."

Because of the rhythmic integration, the soprano cantus firmus becomes an equal partner with the other voices in matters of imitation. But this imitation is limited to three- and four-note patterns. Two of the settings, Psalms 45 and 72, have only one imitative passage; Psalms 23 and 35 each have three phrases containing imitation; Psalm 138 is the most imitative of all, with four different instances.

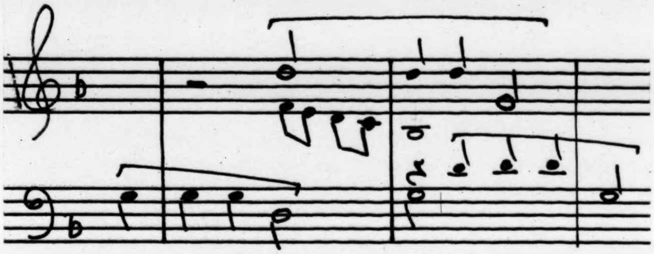
A typical example of imitation may be seen in the following excerpt taken from the first phrase of Psalm 23, where the three opening notes of the soprano are rhythmically imitated in the alto, which in turn is melodically and rhythmically imitated by the tenor. See Example 6-7:

Example 6-7



A few measures later in the same motet the bass restates the opening melody (see Example 6-7), and is imitated by the soprano and tenor. See Example 6-8:

Example 6-8



The imitation shown here in Example 6-7 and 6-8 is entirely typical of the kind of free imitation to be found in every motet of this group: that is, it is limited to three and four notes, it may be rhythmic or melodic, or both; it is usually in two, sometimes in three voices; and the cantus firmus is as often as not a part of the imitation.

A factor perhaps more important than the amount of imitation found here is the degree of independence the voices maintain in their individual lines. Psalm 23, for example, has only brief and infrequent imitation, but the independence with which the four voices move permits the syllables of text only rare coincidence in more than two voices, even at cadence points. There is one exception in the third phrase, where, at the beginning, the three voices say together "coucher me fait" [he maketh me to lie down] and at the end of the same phrase, "aux clairs rivages" [beside clear water]. The special clarity of these phrases serves to highlight them. However, even though the music through its gentle movement and flowing lines seems to have a conscious relationship to the mood expressed in the text, the words themselves are not generally given the complete clarity and uniform declamation that Calvin would have insisted upon.

In the opening phrase of Psalm 45 all four voices come together, and announce the text in unison until the fifth syllable when the voices begin to assume independence. Although there is much homophonic writing throughout, there is no textual uniformity again until the last phrase, where the three lower voices come together again. Intervening phrases have independent voice entries, some as many as eight beats apart. Thus, although the four voices may be heard chordally, the text is somewhat unclear because the words in each part do not coincide.

In similar fashion, the opening phrase of Psalm 72 has a uniform opening. The three upper voices, taking their rhythmic cue from the soprano cantus firmus, are joined a half measure later by the bass, and all four parts announce the opening line of the text, "Give to the King thy judgements, O God." This setting provides the words with an unmistakable clarity and strength.

Of the five motets considered here, Psalm 138 is the most polyphonic of all. In every phrase the four voices make completely independent entrances, separated by as short a time interval as one beat, and at the other extreme, by as many as eight beats. This is a psalm of joy. The text is, "I will give thanks unto thee with my whole heart. Before the gods will I sing praises. . . . I will worship toward thy holy temple. And give thanks. . . ." The music is given a momentum and action by the constant entry and re-entry of the three lower voices. The motion is heightened by the faster moving notes that occur in nineteen of the ninety-three measures of alto, tenor, and bass parts. In all of this activity, the words are set simultaneously only in the final two measures.

Goudimel's melodies move largely in conjunct motion, but as has been noted in the examination of his simple chord settings of 1565, he favored a greater degree of disjunct motion in his melodic writing than did Bourgeois. It may be noted here in the polyphonic writing of Goudimel, in every case the bass has the most disjunct motion. No doubt this fact is related to the harmonic function of the lowest melody line.

The following table shows the number of disjunct intervals (exclusive of the interval between the last note of a phrase and the first note of a following phrase) which appear in the three voices added by Goudimel to the cantus firmus which is heard in the soprano voice:[6]

TABLE IV

Number of Disjunct Intervals

	Psalm 23	Psalm 35	Psalm 45	Psalm 72	Psalm 138
Alto	18 (85)	20 (83)	22 (108)	19 (75)	19 (95)
Tenor	21 (85)	22 (82)	18 (112)	18 (82)	17 (93)
Bass	24 (75)	29 (77)	34 (101)	26 (76)	34 (85)

(Note: the number in parentheses indicates the total number of melodic intervals in each voice.)

The disjunct movement of the bass line bears relationship to the composer's preference for chords in root position. Psalm 23 has eighty-six triads of which seventy-eight, or 90 percent, are in root position. Of the 105 triads of Psalm 35, eighty-eight, or approximately 83 percent of the total are in root position. One hundred and two of the 122 triads of Psalm 45 have roots in the bass. Of the ninety-seven chords in Psalm 72, eighty are heard in root position. Of the 104 chords formed by the four voices of Psalm 138, seventy-seven appear in fundamental position, while nearly all the rest are in first inversion.

Goudimel's preference for chords in root position suggests a taste for simple harmony shared by many composers of his generation. The cadences of the motets, which are mostly commonly dominant-tonic, tend to confirm that tendency. Of the thirty-two distinct cadences of the five motets, twenty are dominant-tonic, five are subdominant-tonic, three are dominant-submediant, and one is a leading tone-tonic. There are three which retain a modal flavor, and have movement by thirds and seconds in the bass line.

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[6] For discussion of conjunct and disjunct intervals of the Psalm tunes see Chapter V, p. 106 of this study.

Finally, the composer shows a marked preference for complete rather than incomplete triads, as shown in the following table:

TABLE V

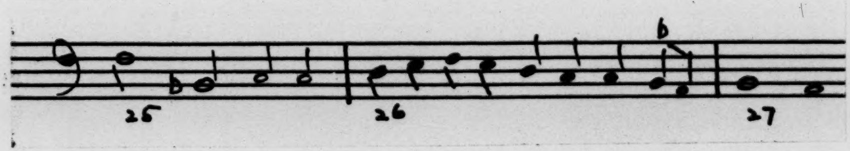
Number of Complete Chords

	Complete Chords	Total Chords	Percentage
Psalm 23	72	86	83
Psalm 35	89	105	84
Psalm 45	102	122	83
Psalm 72	76	97	78
Psalm 138	80	104	76

A word may be said about Goudimel's use of non-harmonic tones. In every motet some harmonic color is given to the harmony by the use of a few suspensions, the fewest (3) in Psalm 23, and the most (10) in Psalm 138. Psalms 35, 45, and 72 have five, seven, and seven, respectively. The composer's use of passing tones and neighbor notes is notable.

Psalm 23 which is one of the shortest motets, has the second most passing tones and neighbor tones. These give to the melodies an added degree of smoothness, which enhances the gentle, pastoral mood of the Twenty-third Psalm, as has been mentioned above. The smallest number of non-harmonic tones occurs in Psalm 35, which is the psalm of deliverance. The text "Strive thou, O God, with them that strive with me, and with them that fight with me; take heed of my shield and buckler. . . . Draw out also the spear, and stop the way of my pursuers," is appropriately given a setting of a march-like movement, with few non-harmonic tones to round off the straightforward melodies. The greatest number of non-harmonic tones (36) appears in Psalm 45, which is a song of praise to the fairness and grace of the bride of the King. These add an appropriate suaveness to the melodies which carry the words honoring the beautiful young wife.

A notable example of the smooth melodic quality may be seen in the lowest line of Measure 26, shown below in Example 6-9:



Example 6-9

It may be noted that there is a stylistic consistency in Goudimel's simple harmonizations of 1565 and the more complicated motets of 1580. His tendency to make liberal use of disjunct intervals in the generally conjunct melodies is clear in both cases. This is especially true in the bass voice, although this may be attributed to the harmonic function of the bass line. In the earlier works this tendency shows itself in the soprano voice also; but in the later works the soprano becomes the cantus firmus. The disjunct quality of the bass lines in both sets of compositions is due in large part, no doubt, to his preference for chords in root position. His tendency toward harmonic simplicity shows itself further in a decided preference for dominant-tonic cadences.

The following characteristics of the polyphonic settings of the psalms may be noted: in keeping with the iambic meter of the texts, they are set in duple rhythm, and are six to eight phrases long, depending on the number of phrases in the original psalm tune. The psalm tune always appears in the soprano. However, unlike many polyphonic settings based on a cantus firmus, the soprano voice here moves rhythmically together with the other voices. It thereby becomes more evenly integrated into the texture and is an equal partner in imitation.

While the works are polyphonic, (that is, the voices are melodically independent) they are by no means highly or strictly imitative. Imitation is limited to patterns of two, three, and four notes. Even then, the motives are not used consistently; that is, they never appear in more than two or three voices, and sometimes there is only rhythmic imitation. The phrases, with or without imitation, are usually four, five, or six measures in length. The number of measures in the motets varies from twenty-seven to thirty-four. The ranges of the four singing voices are most frequently within an octave, ninth, or tenth with extreme limits of a sixth to a twelfth.

The independent behavior of the melodies notwithstanding, the motets are harmonically conservative. This is due to the preponderance of dominant-tonic cadences. The second most frequently found cadences are subdominant-tonic. In the five motets there are three cadences of modal quality which are characterized by a bass line movement of seconds and thirds, rather than perfect fifths. There is a single occasion of the leading tone going to the tonic, as a substitute for the dominant. Further simplicity is shown in the typical use of doublings of the root.

Rhythmic simplicity is characteristic because of the great number of phrases in which all four voices move in whole and half notes. Since the psalm tune appears in the soprano, that voice is set syllabically. The other voices, however, for all their rhythmic simplicity, do move independently of all the other voices. The words of the text, therefore, are rarely heard at the same time in all four voices. Except at final cadence points, it is rare for even two of the four voices to be heard with the same word at the same time. Notable exceptions to this are Psalms 35 and 45 in which the four voices begin together; in Psalm 45 they conclude together as well. Between these phrases, however, there is a more typical independence.

It may be said that the Goudimel motets stand somewhere between the simple four part settings of Bourgeois's _Cinquante_ _Pseaulmes_ and his more complex _Vingt-quatre Psaumes_. The former are note against note, and therefore utterly clear in textual presentation. The latter have a very rich contrapuntal style, and therefore do not present the text with any degree of clarity. The motets by Goudimel are easily more successful than the _Vingt-quatre_ _Psaumes_ in their text-carrying function, yet for all their generally smooth melodic style and simple harmonic and rhythmic character, they do not give the complete priority to the word that Calvin's ideal would insist upon.

The Dodecacorde

Claude Le Jeune (1528-*c*. 1600) wrote in the most common vocal forms of his time, including Latin motets, French chansons, and Italian madrigals. His works numbered 659 compositions of which 320 are based on the Genevan Psalms.[7] Pieces from the *Dodecacorde* are of such length that it may well be that more than half his output was psalm music. He worked with the poet Antoine de Baif (1532-1589) to perfect a new kind of composition in which the music followed the metrical rhythm of the text. Poetry set to music according to these rules was called "vers mesurée." Psalms set in this manner have been published in the Expert editions of *Les Maîtres musiciens de la Renaissance français*, Volumes 20, 21, and 22. Many of these texts were set by de Baif and are not Calvinistic psalmody. One of Le Jeune's widely accepted works was his *Genevan Psalter à 4 et 5*, published by his sister Cecile after his death in 1613. This work appears to have been composed in his later years and contains psalm settings used widely at that time in the Reformed churches of France and Holland, and later in Germany and New England. In these the tune was usually in the tenor, but where the same melody was treated again, it was moved to a different voice in each new setting. There are twelve psalms in five voices. The bass melodies here are generally more conjunct than Goudimel's.

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[7] Kenneth Levy, "Le Jeune, Claude," *Die Musik in Geschichte und Gegenwart*, Vol. 8 (Kassel: Barenreiter-Verlag, 1954), column 589.

In the Dix Psaumes[8] of 1564, Le Jeune uses Genevan psalm texts of de Beza, but Genevan melodies are not used. The musical humanism of Le Jeune is asserted here in the priority given the words over the music. The settings are predominantly syllabic, akin to music mesurée, but are not quantitative. There are occasions of word painting, brief melismas, and imitative counterpoint. It is notable that the first five psalms which are serious in nature are set in modes suggesting minor, and the last five which are cheerful in nature are set in modes closer to major.

His most elaborate work was the Dodecacorde,[9] published in 1598. It contains twelve Psalms of David using Genevan psalm tunes set in motet style, one in each of the twelve modes, and written for two to seven voices. In this work, Le Jeune set each stanza of the psalm text to a different section or movement, which he calls a partie, or part. For example, Psalm 138 has four stanzas of text, and therefore, four parts (as they shall be called from now on) in the Le Jeune setting. Whereas Psalm 35 has thirteen stanzas, there are thirteen parts in the complete motet of the Dodecacorde. The parts vary in the number of voices for which they are set. For example, Psalm 45 contains parts for five voices, six voices, four voices, and three voices, respectively.

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[8] See Chapter I, Related Studies, pp. 12-13 of this work.

[9] Claude Le Jeune, Dodecacorde, in Les Maîtres musiciens de la Renaissance français, Vol. 11, Edited by Henri Expert (Paris, 1900).

Each of the twelve motets in the Dodecacorde is written in a different mode. The title of this collection was no doubt adopted from the important theoretical work of the same name, published in 1547 by Glareanus (1488-1563), in which the traditional system of the eight church modes is enlarged to one of twelve modes.

The following analytical commentary is based on the three psalm motets which are available in Volume 11 of Les Maîtres musiciens de la Renaissance français. They are Psalms 35,[10] 45,[11] and 138.[12]

These motets are all cantus firmus pieces, based on the psalm tunes. The text in every voice is the psalm text. The iambic meter of the text imposes a basic duple rhythm on the music, but there are occasional shifts into triple meter. As has been noted, unlike the Goudimel motets of 1580 which set only the first stanza of the text, the Le

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[10] See Appendix C, 1, a, b, c, d, e.

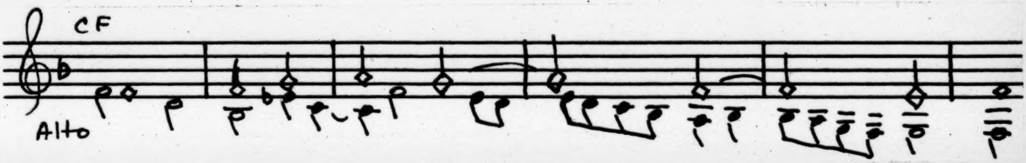
[11] See Appendix C, 2, a, b, c, d.

[12] See Appendix C, 3, a, b, c, d.

Jeune motets have as many parts as there are stanzas of text. Each of these parts is a completely new piece of music, often with a varying number of voices, and characteristically with a fresh variety of detail.

Thus even a preliminary examination of the basic structural plan of these motets reveals certain characteristics which clearly make them unsuitable from Calvin's point of view. As long, multi-movement works, and polyphonically complex pieces whose many individual voices move with independence, this music clearly exceeds the limitations of the musical amateur. Further, variety of musical details, as will be seen, clearly relegates the text to a secondary place.

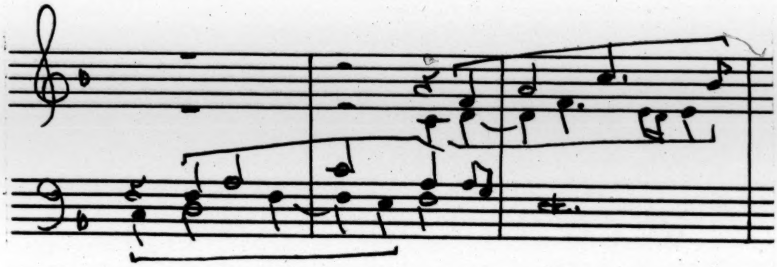
There are certain features which all of the motets of the Dodecacorde have in common. The cantus firmus is sung more often by the tenor but may move freely from voice to voice. It always appears in long notes. Unlike the Goudimel motets, here the other voices surrounding the cantus firmus invariably move in faster rhythm. Thus, Le Jeune sets the cantus firmus apart rhythmically. The composer thereby forsakes the rhythmic uniformity of the Goudimel motets and goes back to the traditional manner of setting the cantus firmus known since melismatic organum of the twelfth century. A typical phrase showing the cantus firmus accompanied by another voice in faster rhythm may be cited from Psalm 35, part 11. See Example 6-10:



Example 6-10

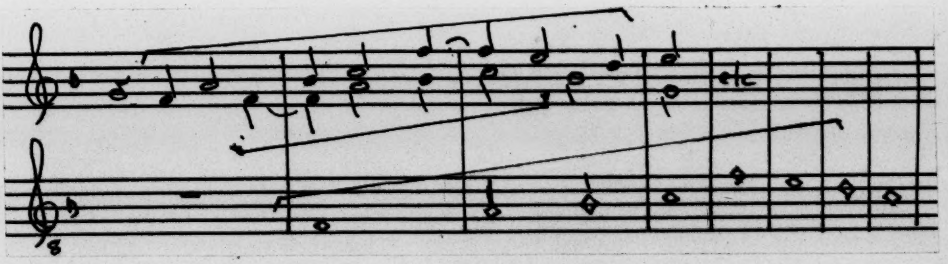
More often than not, the imitative counterpoint is based on material other than the chant. In the Goudimel motets the soprano cantus firmus is usually involved in whatever imitation exists. Here there are whole sections, as, for example, the second and third parts of Psalm 138, in which the cantus firmus voice does not participate in the imitative activity of the other voices. As though to compensate for the neglect of the cantus firmus voice in these two parts, the last part of Psalm 138 has five brief moments of imitation. All of the imitated melodies are derived from the chant. This, however, appears to be the only case of such imitative involvement with the chant voice. The other motets follow a practice which seems more typical. Sometimes the imitation is based on the chant, but more frequently, it is not.

Imitation is usually free. That is, it is limited to three, four, or five notes. See Example 6-11. The following excerpt from the first phrase of part one of Psalm 35 is typical. Note the exclusion of the cantus firmus voice.



Example 6-11

The following musical example is illustrative of the few occasions where a melody longer than four notes is heard in imitation. See Example 6-12. It is from the fourth part of Psalm 138, Measures 3 to 10. This happens also to be a theme derived from the cantus firmus voice.

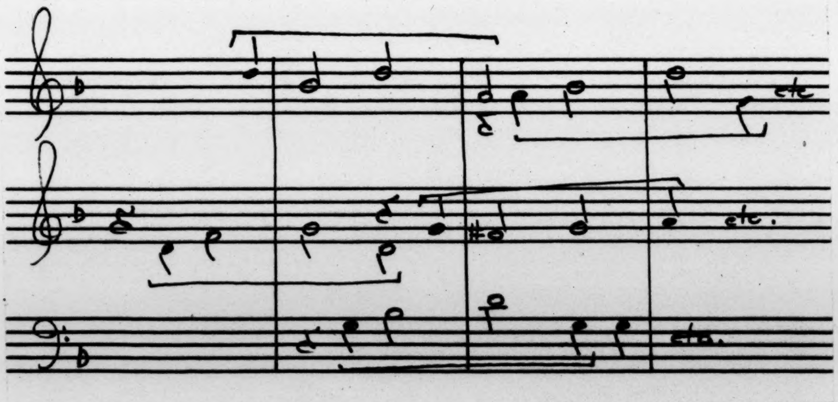


Example 6-12

The imitation based on short melodies (to four notes) in these motets is more frequent than that of long melodies (more than four notes) by a ratio of more than six to one.

It may be noted that much imitation found in these motets is purely rhythmic. In Psalm 35, the fifth part, there are rhythmic motives of three and four notes, not related to the cantus firmus, which occur in the first, fourth, fifth, seventh, and eighth phrases. In parts one and two of Psalm 138 there are motives in all the non-chant voices which are in imitation rhythmically only, not melodically.

The third part of Psalm 45 has one instance at the opening of the seventh phrase where all five accompanying voices are rhythmically imitative, but not melodically identical. This may be seen in Example 6-13:



Example 6-13

There are further notable instances of melodic variety and complexity which place this music outside the grasp of Calvin's congregation of musical amateurs. That the parts may be written for two to seven voices has been noted. These voices may appear in any order, in any number, or in any combination within a given part. There is complete freedom in the choice of voice or voices which will introduce a new movement. A device for gradually thickening the texture by systematically adding voices appears in Psalm 35, part ll. The eight phrases of the part are written for the following numbers of voices, respectively: two, three, four, five, five, six, six, and six. Thus, not until the sixth phrase do all the voices appear together. In the latter two phrases, the six voices participate in some fragmentary imitation. These are the only such occurrences in the movement.

Also, there are a number of movements in which a voice may be omitted for one phrase. For example, in the first section of Psalm 138 the first two phrases omit the first soprano part, while the third and fourth phrases have no bass line. In the fifth phrase, all five voices appear for the first time. Such freedom in the use of voices clearly provides a variety of textures within a section of the motet that suits the composer's musical requirements of the moment.

While Le Jeune permits himself complete freedom in his treatment of the accompanying voices, he allows himself only limited freedom in the use of the cantus firmus voice. As has been noted, the cantus firmus moves at a slower pace than the surrounding voices. It makes some appearances in all voices except the bass, and occasionally takes part in imitation. In addition to these general features, there are certain singular usages made of the cantus firmus voice which occur only in a given motet. For example, in the third part of Psalm 45 the motet numbers twelve phrases rather than the usual eight because the psalm tune is used once in its entirety, and the first half is repeated. The text used is the third stanza and half of the fourth. The movement totals 122 measures. In the fourth part which follows, the cantus firmus is composed of the latter half of the psalm tune and text, those portions which were not heard in the preceding part. As a result, this movement is short, (i. e., sixty-three measures). Further variety in this part is achieved when, at the beginning of the third phrase, the cantus firmus voice, which is the first tenor, is given an interpolated melody and text. In the latter part of the same phrase, the chant is resumed, but in triple meter. In the next phrase, the chant is given to another voice, the second tenor, and is also provided with a new rhythmic treatment. At this point the chant tune concludes, while the four voices continue, using the opening lines of the text of the following stanza.

Usually the cantus firmus voice is free of the meter changes that go on in voices around it. But there is one occasion, in the fourth part of Psalm 45, where the cantus firmus goes into triple meter in company with the other voices. Immediately following this phrase in triple meter, the cantus firmus abandons the meter of the psalm tune, and assumes, with the other voices, a totally new rhythm for the last phrase of the chant melody.

Frequent movement from polyphonic to homophonic textures may be noted in the course of many of the movements. But since the homophonic texture is not consistent throughout a given part, the effect achieved suggests variety rather than simplicity. As a result, this texture cannot be said to make the music more suitable for singing by a congregation of musical amateurs.

The setting for Psalm 35 has more homophonic writing than any other motet. All parts have one or more phrases that are homophonic; part 11 has four such phrases, while the overall character of part 13 is homophonic. That is, there is little rhythmic independence among the voices, and no imitation. The fifth, seventh, and eighth phrases of this part continue in a strongly chordal style.

As may be expected, the imitative and non-imitative tendencies of the phrases correspond to the polyphonic and homophonic textures, respectively. The first part of Psalm 45 is a good example. The phrases alternate somewhat regularly between imitative and non-imitative styles, as they move from polyphonic to homophonic textures. The first phrase starts imitatively and concludes non-imitatively; the second is non-imitative; the third is predominantly chordal with one imitation. The fourth phrase is note against note; the fifth phrase starts with four imitating voices, but concludes free; the sixth phrase is non-imitative; the seventh is independently constructed; and the last phrase starts with imitation and has a chordal ending.

The last part of Psalm 138 is basically polyphonic with three contrasting phrases of homophonic music. The measures in triple meter here become occasions for complete unanimity in the text. Except for final measures of sections, returning to duple meter from triple usually signals the return to a greater degree of melodic independence, and therefore less clarity in the declamation of the text.

From the point of view of voice ranges and general melodic style, these motets make no great demands on the singer. In fact, Le Jeune's melodies of the Dodecacorde have much in common with those of Bourgeois and Goudimel. The ranges of the individual voices are carefully confined, almost without exception, to the range of an octave or a ninth. The melodies are predominantly conjunct, but with liberal movement along chord lines on occasions. It may be observed as a general practice that a melodic skip of a fourth or greater is nearly always followed by a change in the direction of the melody. Successive skips in the same direction are rare, except when they outline a triad.

For all the extraordinary ingenuity Le Jeune shows in his melodic and contrapuntal writing, his harmonic progressions are simple. Harmonic variety depends more upon frequent changes of texture, and a modest use of suspensions, than in chordal variety. His cadences are predominantly dominant-tonic, and less frequently tonic-dominant or subdominant-tonic.

In Psalm 138 dominant-tonic cadences constitute 60 percent of all cadences; in Psalm 35 they are 71 percent; and in Psalm 45, 76 percent.

The following table indicates the kinds and frequencies of cadences found in the parts of the motets being examined here:

TABLE VI

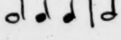
Cadences and their Frequencies

	Psalm 35	Psalm 45	Psalm 138	Total
Dominant-Tonic	23	19	12	54
Leading tone-Tonic		4	3	7
Subdominant-Tonic	4	2	6	12
Pause on Dominant	5	4	3	12
Mediant-Tonic			1	1
Modal Cadence		1		1

Indication of the harmonic simplicity of these motets may be gained from the vertical harmonic combinations in the homophonic movements. The last part of Psalm 35 in homophonic style may be taken as typical. There are few incomplete chords, and relatively few inversions. Four phrases have no inversions, or one, and the rest have no more than three or four in a phrase. The fifth part of Psalm 45, on the other hand, shows somewhat different harmonic features. It is written for three voices and is primarily linear, not homophonic. There are, therefore, more inversions than root position chords.

In works, which as a rule have as many as five, six, or seven voice parts, and where a high degree of linear independence is maintained, the syllables of text will rarely occur together. Therefore they are not clearly heard.

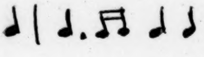
Exceptions occur in a number of homophonic passages where often the words are pronounced by the voices in unison. The composer has made imaginative use of this device to enhance and illustrate the text. For example, in Psalm 35 which is a prayer for assistance in the face of the enemy, when the words "take heed of my shield and buckler" are sung, the music moves into triple meter, the chords are decisive, and the rhythm in all the voices is nearly unanimous, as the text is announced by all accompanying voices together.

Later in the same part, when the words "charge them" [the pursuers] are sung, the rhythm again becomes triple, the texture chordal, and the words syllabically sung in all voices. The phrase continues with the words "march before," at which time duple meter is appropriately resumed to observe the command of the text, while the clarity of the text in the four voices is maintained. In the seventh phrase, the four voices make strong individual entrances two beats apart with the text "say to my soul," on a rhythmic pattern of  heard voice after voice in regular, individual entrances. A unique means of strengthening this text is provided by a repetition of the words and their rhythm in the final phrase. This is the only instance in the motets where a single musical idea is carried over from one phrase to the next.

Underlining the text by its musical treatment is continued in part five of the same Psalm, when the text

"Seigneur" [O, Lord] on a rhythmic motive 𝅗𝅥 𝅗𝅥 is heard in all the voices. Even though there are only three voices in this part, the momentum is slowed as the voices call, the texture changes to chordal, and the harmony becomes clearly defined. The device lasts for the six measures of the phrase in which this text is repeated.

One other similar passage appears in the third part of Psalm 45, where in the fifth phrase the voices say "thy throne is forever and ever," at which time they leave their independent ways and join briefly in one clear, rhythmically unified and harmonically definite statement of the words. The phrase is immediately followed by imitative entrances of the next line of text.

Another device which Le Jeune uses relating to treatment of the text consists in highlighting a word in one voice after the other by means of a motive which is clearly intended to convey the meaning of the text. This treatment of the text is known as word-painting,[13] a device widely used in the latter part of the sixteenth century in motets and madrigals. Just such a treatment is briefly applied to the text "en rire" [while laughing] in the seventh part of Psalm 35. The rhythm is  in all the voice parts one after the other as they carry the words on different pitches.

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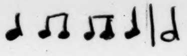
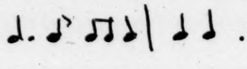
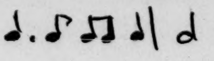
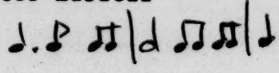
[13] "The expression through music of the idea resident in or suggested by the words of a song. . . . The term is usually taken to refer to the portraying of single words or phrases which lend themselves to specific treatment, . . . Countless instances of word-painting of one sort or another might be cited in every period from the time of Josquin through our own." Willi Apel, Harvard Dictionary of Music (Cambridge: Harvard University Press, 1947), pp. 818-819.

In the first section of the jubilant Psalm 138, the rhythmic action of the music increases when the Psalmist says "I will sing praises to thee." The words "te chanter" [sing to thee] appear with the rhythmic motive  in all four of the non-cantus firmus voices, sung two and three times by every voice. Following this statement, the rhythm slows again.

In part three of this same psalm the exultant words of praise continue with "chantent" [they sing] heard in all four voices, one after the other, and is carried on the rhythmic motive . The increased rhythmic activity describes here the joyousness of the text as the motive is heard six times in the five voices.

In the opening section of Psalm 45, the music starts out in predominantly quarter and half note rhythm until the word "chanson" [song] appears in the text. This is the signal for faster moving notes to suggest greater musical activity. This rhythm  or  appears similarly, twice in all four voices, until with the next phrase of text and music the slower rhythm is resumed.

Thus the composer uses two basically different devices for highlighting the texts. The one is a means for acquiring strength when all the voices forsake their independence and join together in rhythmic precision and harmonic force to bring special attention to the text through unity. The opposite means are used to achieve significance, such as in the word "chantent" noted above, when vitality is brought to the words through individual voice entrances, marked by their activity, consistency, and frequency.

In summary, the Dodecacorde motets are related to the psalms in the following specific ways: the words were exclusively the texts of the metrical psalms of the Genevan Psalter. The number of movements, or parts, in the motets corresponds exactly to the number of stanzas in the psalm texts. Since the meter of the psalms is iambic, so the meter of the music, with a few brief exceptions, is duple. As has already been noted in the Goudimel motets, the form of the motets in the Dodecacorde is governed largely by the psalm tune, in that each phrase of the psalm text is generally the basis of one musical unit, or phrase, of the motet. These may quite properly be called points of imitation, because a single melody may become the basis for an imitative working out in all the voices, and one phrase of the text is the limit of a point of imitation. Each of these points is complete in itself, and, with only one exception, bears no direct melodic relationship to the subsequent phrase.

In each part of every motet, the unaltered psalm tune is present as a cantus firmus in one of the voices. This is remarkably different from the use Bourgeois makes of the psalm tune in his Vingt-quatre Psaumes settings, where in one case, Psalm 45, only the opening phrase of the tune is used, and in another, Psalm 23, where newly-composed material is freely interpolated between segments of the chant phrase. Although the cantus firmus voice in the Dodecacorde is more often the tenor, unlike the practice of Bourgeois and Goudimel, at one time or another it does appear in all the voices except the bass. The voice in which the chant tune appears, then, as well as the degree of relationship it has to the other voices, differ greatly from movement to movement.

The prevailing texture of the motets from the Dodecacorde is polyphonic. The degree of imitation from part to part, and from phrase to phrase within the movement varies widely. Imitative and non-imitative phrases may alternate within a part, as noted in part one of Psalm 45. Or the phrases may be made up of melody lines which are merely independent, and not imitative, as in the third part of the same psalm. It is common for occasional chordal passages to be found in movements which are predominantly independent. There are certain parts, as the thirteenth of Psalm 35, which are predominantly homophonic throughout. Unlike Bourgeois's Vingt-quatre Psaumes settings where homophony is uncommon, in almost every part of the Dodecacorde there are at least brief passages of homophonic writing. Where melodic imitation occurs within a part, it is rarely based on an entire theme. More commonly, imitation is limited to three or four notes, and may be only rhythmic imitation.

On a few occasions the chant becomes the basis for melodic imitation, as in the fourth part of Psalm 138. More typical, however, are the parts in which the chant is ignored by the other voices, even when they are imitating each other, as in the third part of the same psalm. In such a case the cantus firmus melody is an isolated factor in the motet; it remains for the text of the cantus firmus to provide the most obvious means to bind the voices together.

The cantus firmus further gives continuity to the motets by its stable, slower movement in whole and half note rhythms, regardless of the changing rhythmic activity of the voices around it. When the other voices make their occasional excursions into brief passages of triple meter, the chant voice, with the exception of one instance in the fourth part of Psalm 45, remains in duple meter. It is interesting to observe that in that same part, the chant behaves differently in two other ways: it moves to another voice briefly, and it also concludes several phrases before the other voices do.

While this may not be unusual in other cantus firmus compositions, it is the only time in these motets that such a procedure occurs.

Because of the density of texture in many of the parts, the texts are rarely announced simultaneously, and thus are more difficult to understand. The composer, however, demonstrates an awareness of the text, which he proves by such musical devices as word-painting on numerous occasions.[14]

Vertical harmonic combinations clearly become a secondary consideration where such melody-centered interest exists. It may be generally noted, however, that most chords are complete, and that inversions are about as common as root basses in polyphonic passages, and less so in parts that tend to be homophonic. Cadence chords are most often dominant-tonic; less frequently tonic-dominant and subdominant-tonic.

Aside from the chord progressions and the cadences, the keynote of these motets is variety. There is variety in the number of voices, which may be two to seven, whereas all the Bourgeois and Goudimel settings are for four voices. There is variety in the number of parts, which in these motets may be four to thirteen, depending on the number of stanzas provided by the psalms. There is variety in the use of expressive devices, such as the alternation of imitative and homophonic textures, occasional movement from duple to triple meter, and in the movement of the cantus firmus from voice to voice. There is also much variety in the composer's use of voices, the number of them, their order of entry, and their scoring.

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[14] See pp. 173-174 of this chapter.

The superior musical ability of the composer speaks for itself in the music of the *Dodecacorde*. Le Jeune displays an incredible imagination in varying the details of these lengthy cantus firmus compositions. To the extent that Calvin's ideals of simplicity and subservience in the music are by-passed, the delights of the music listener whose concepts of sacred music are less restricting than Calvin's will be increased.

CHAPTER VII

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

Summary

Although John Calvin himself was not a trained musician, nevertheless, in keeping with his authoritarian personality, he had specific views about the character of the music suited for his church.

These views were an outgrowth of his theological convictions and his aesthetic beliefs. Calvin believed that God was the source of all beauty in his creation. When sin came into the world that beauty was deformed, only to be redeemed by the Son and the Spirit. Through this redemption the elect were now able to see the new universe. For man to create beauty, it would be necessary to conform to the same laws as those which presided at the creation of the universe.

Calvin held that all art is a gift from God. There are, therefore, certain rules all art must obey; that is, to yield to the creative will. God must be kept in view. The human creator must have in mind the masterpiece. Calvin further believed that the artist must be as a recreator what God was as a creator. Any art not conforming to the creative activity of God was thought by Calvin to be inspired by Satan, and destined eventually to wither as surely as a branch which had been cut from a tree.

The dual end of art was to be a beautiful work, and to glorify God.

To Calvin, the rules all art had to follow were those of simplicity, sobriety, moderation, clarity, and purity. When these rules were adhered to, joy must follow.

In music, this meant for Calvin the use of the human voice communicating directly with God, accompanied with no adornment, (i. e., accompaniment), whose purpose was to honor God. Indirectly, man received pleasure and delight from God. It was not man's purpose to give himself pleasure. Pleasure was valid only when it was combined with reverence for God and the welfare of society.

While Calvin recognized the historical role musical instruments and dancing had played in Jewish rituals, he saw no place for these activities in the church of the New Testament tradition. For him, the use of incense, the lighting of candles, and the playing of musical instruments were all a part of the Old Testament practices, and he strongly condemned the Roman Catholic Church for their continuance of these traditions. Calvin believed, with Aquinas, that instruments evoked voluptuousness and pleasure, and destroyed concentration. Therefore, musical instruments could be approved only for use outside the church.

Calvin never wavered in his approval of singing in the church. He cited the traditions of the early Christians as his justification. To them the function of singing was to lift the hearts of the worshippers in praise to God and in gratitude for his great gifts. Like Plato, Calvin recognized great power in music, such as could move nations. He knew the power of the word; but the power of the word carried by a melody was stronger and more heart piercing. This Calvin feared. He was concerned that this power be used only to assist the elect to seek after repentance when they were smitten by the hand of God. The song was to be of a rare, choice, magnificent quality, not ordinary. It was to be neither light nor flighty, but to have weight and majesty. The melody needed to be moderate to give way to the words. The words, whether in a serious or joyous song, needed to contain something profitable. The text had to be in the known tongue because the congregation had to sing from the heart, and pray and worship through song with understanding and intelligence. Calvin called it wicked, perverse, obstinate, and disobedient to the admonitions of St. Paul to sing in an unknown tongue.

Christ was called by Calvin the chief composer of hymns, since He was the source of the inspiration for the poetry of the psalms. The psalms qualified as sources of praise to God, and not of praise to men. They further qualified by having weight and majesty, and texts that were rare, choice, profitable, and magnificent. The singing of psalms was known from Hebrew rituals, but also was noted in early Christian practice through the records of St. Paul and of St. Augustine in the Fourth Century.

Calvin, then, stripped music of everything but its utmost simplicity. Like the soul itself, the human voice, the most spiritual instrument, carried the text in pure unison by means of a melody so simple as to permit total comprehension of the words. This was Calvin's ideal.

Calvin carefully supervised and approved the translations of the psalms into French metrical texts by his collaborators Clement Marot (_c_. 1497-1544) and Theodore de Beza (1519-1605). Much praise has come to these two poets, especially the former, for the beauty of their verse.

Only the psalms, translated into the French language, and sung in unison qualified for use in the public worship services of Calvin's church. Calvin collaborated in the preparation of the _Strasbourg Psalter_ of 1539 and he wrote the prefaces for the _Psalter_ of 1542, 1543, and 1545,[1] in which he stated clearly his conviction that singing had the power to move and inflame hearts.

The tunes Bourgeois composed or adapted for the texts of Marot and de Beza were selected to fit exactly the requirements of the text. They are usually six or eight phrases long, corresponding to the six or eight line stanzas, they are set syllabically to long and short notes, which tend to arrange themselves into two predominant patterns. There is found considerable agreement between the long notes of the musical line and the stressed syllables of text. One finds it easy to conclude that the coincidence of stress on long notes would be greater were it not for the fact that so many tunes were borrowed, and that each tune had to accompany several different stanzas of text. The melodies, most of whose ranges are modestly within the octave, move in predominantly conjunct motion, often from an unstressed beginning note on tone one, through a melodic arch (sometimes two), back to tone one, which may or may not be stressed. A stress on the last note is common, resulting in a masculine cadence. Less frequently the stress falls before the last note, providing a feminine cadence. Simplicity and suitability seemed to have been the composer's chief concerns. The Psalter thus became a living and useful property of the congregation. According to all the standards clearly established by Calvin, the tunes of Bourgeois, set to the texts of Marot and de Beza, were acceptable for church use.

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[1] See Charles Garside, "Calvin's Preface to the Psalter: a Reappraisal," _Musical Quarterly_, 37:566-577, October, 1951.

There are indications that two of the composers who wrote harmonized versions of the psalm settings knew that they could be used only outside Calvin's church. Bourgeois was given a prison sentence, and, Douen suggests, finally left Geneva altogether because he made certain unauthorized changes in the tunes of some of the psalms. Goudimel stated in the foreword to the Geneva Psalter of 1565 that he was presenting the psalm melodies intact, but with three additional parts, not for church use, but for singing particularly at home. Le Jeune, a sophisticated composer of the French court, probably knew he was writing music for use outside Calvin's church. It is notable, however, that the simple chordal settings of Le Jeune, the 150 Psalms of David for 4 and 5 Voices, published in 1613 by his sister Cecile, after his death, were widely used in the Reformed Churches of France and Holland, and even published in German translation.

As is typical with most Renaissance choral music, there is no instrumental accompaniment that appears at any time with the music for voices for these psalm settings, whether tunes, chord settings, or contrapuntal settings.

Calvin seems not to have concerned himself specifically with the musical values or characteristics of the harmonic settings of the psalms. Except to say that instruments and any other adornment to unison singing should be kept outside the church, there is no record of his interest in the forms or qualities of these harmonic settings.

Certain general statements he has made, however, apply to the harmonic settings. Calvin had a humanist's concern for the word above all, and for the avoidance of the kind of

4

music which would attract attention to itself and therefore away from the word. The four-part settings of Bourgeois in the Cinquante Pseaulmes, published in 1547, would seem to qualify fully for Calvin's approval. Here, as has been noted in Chapter V, the psalm melody is preserved faithfully, heard in the tenor voice with three other voices around it, sung in note against note style with all voices pronouncing the text uniformly, with the occasional exception of a syncopated melody in one of the voices at cadence points, in perhaps one, two, or three of the phrases. The harmony is made unobtrusive by the composer's preference for chords in root position, or, occasionally in first inversion (most often on weak beats and with unstressed syllables of text), and by his avoidance of harmonic color in the frequent use of final chords of phrases without thirds. Smoothness is given to the melodies by the use of passing tones (usually on the weak beat), and suspensions which are discreetly prepared and resolved. The psalm tunes are well served by these simple and agreeable harmonizations.

For similar reasons, the 150 Psalms in 4 Voices set by Goudimel in 1564 and republished in 1565 seem to conform to Calvin's general standards. As has been noted in Chapter VI, these pieces are in four-part homophonic style of a simple order, set syllabically. There are only infrequent exceptions to this, when one of the voices becomes syncopated at the approach to a cadence point. Each of the phrases is marked off by a rest. With one exception, the psalm tune is in the tenor, while all the other voices sing in modest ranges around it. Most chords, and sometimes all, are in root position. Usually seven of the eight phrases, or five of the six, end with dominant-tonic cadences. Neither horizontally nor vertically does the music make the text unclear, nor does it attract attention to itself away from the words. On the contrary, because of the constant use of root position chords, and because the soprano melody often moves more disjunctly than conjunctly, the two outer voices lack the quality of smoothness which characterizes the Bourgeois settings.

The 1580 polyphonic settings by Goudimel are motets of a simple order. They are always in four parts, have modest ranges, and carry the psalm tune in the soprano. The number of phrases of the motet corresponds to the number of lines in the psalm tune. While this is predominantly linear music, it is not highly imitative. There are frequent homophonic sections, and where imitation does occur, it is rarely carried through all four voices. Usually the imitation consists of three or four notes. Melodic movement is by and large conjunct, although there are some small skips which may outline chords. Sometimes phrase beginnings are homophonic; more often they are irregularly polyphonic. Although there is not frequent uniformity in the declamation of the text, there is nevertheless apparent here, as witnessed by the smooth melodic writing and generally simple harmonic progressions, a clear concern not to distract the listener from the text. For these reasons it seems that the 1580 motets of Goudimel go far toward adhering to the general principles of Calvin's requirements for acceptable music.

Bourgeois's 24 Psalms in 4 Voices are another matter. First of all, the composer here makes no attempt to preserve the psalm tune as a cantus firmus in any single voice. It may be the basis for a series of points of imitation; sometimes a single line of the tune is broken into two parts, with an interruption between them, as in Psalm 23. On occasion a whole psalm setting may contain only one phrase where the psalm tune makes an appearance, as in Psalm 45; the rest of the motet is made up of freely composed material, treated contrapuntally. Some settings, as in Psalm 72 and Psalm 138, make elaborate imitative use of the psalm tune. In these motets of twenty-five to thirty-five measures, phrases overlap considerably, causing the text of one phrase to be heard simultaneously with the text of an adjacent phrase. There are frequent syncopations. A few of these occur in every motet, while certain of these motets have several syncopated phrases. Concern is shown for smooth individual melodic lines by the use of many passing tones. There is, too, a certain simplicity in the harmony, attested to by the predominance of complete chords, and chords in fundamental position. However, the linear complexity of these settings and the independence of the text-bearing melodies attest, at best, to a secondary consideration of the text.

Analysis of the Le Jeune motets of the Dodecacorde shows them to be of a musically complex sort. Their length, their generally dense textures, and their polyphonic complexities tend to obscure the text. There are rarely occasions where the syllables of text coincide. Brief passages of homophonic writing allow for greater unity and clarity in the declamation of the text, but the device is used too infrequently to constitute a style. It is limited, therefore, to the highlighting of certain passages of the text. Notwithstanding the simple harmonic style achieved through the use of chords in fundamental position and first inversion, and conventional cadences of dominant-tonic, tonic-dominant, and subdominant-tonic, the texture of these motets is complex, and sets them far outside the grasp of the untrained persons of which the congregation of Calvin's Reformed Church would likely be composed. Further, the attention of the listener can only be drawn to the music in response to the technical excellence and inventiveness of the composer. On this ground, too, one must conclude that the motets of the Dodecacorde do not correspond to Calvin's ideal of the subservient role music must play in worship.

The listener to music whose purposes are of a less limited sort than was Calvin's may share with Martin Luther his understanding of music of this nature when he wrote:

> Is it not singular and admirable that one can sing a simple tune or tenor . . . while three, four, or five other voices, singing along, envelop this simple tune with exultation, playing and leaping around and embellishing it wonderfully through craftsmanship as if they were leading a celestial dance, meeting and embracing each other amiably and cordially. Those who have a little understanding of this art and are moved by it, must express great admiration and come to the conclusion that there is hardly a more unusual thing than such a song adorned with several voices.[2]

Calvin himself was a man of learning, and one who greatly respected education. He established an Academy at Geneva with the idea that every student be grounded in the arts and letters before he enter into any profession, including the ministry. He by no means espoused the cause of Godliness without learning any more than he approved learning without Godliness. Schools to which all people might go were the by-word of the Reformation. Calvin had a belief in the power of music, reminiscent of the myth of Orpheus. He felt that music could sway the minds and morals of men. Students in Calvin's schools were taught the psalm tunes so that they could lead the congregation in singing the psalms. The psalm books were not only worship books for the churches, but also textbooks for the children in the schools. Indeed, the Geneva congregation was instructed to refrain from singing along until they had learned the new tunes from the children.

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[2] Paul Henry Lang, Music in Western Civilization (New York: W. W. Norton and Company, Inc., 1941), p. 208.

Luther, like Calvin and the Apostle Paul to whom Calvin turned as an example, also believed that God preaches the gospel through music. In the preface to the *Gesangbuch* of 1524, Luther wrote: "St. Paul . . . orders the Colossians to sing psalms and spiritual songs . . . in order that God's word and Christ's teaching may be thus spread abroad and practiced in every way."[3] He gave as his purpose for presenting this song book " . . . no other reason than that I wished the young (who . . . should and must be trained in music and in other proper arts) might have something. . . ."[4]

To the extent that all adherents were active participants in worship through singing, music became an instructive, edifying, and unifying force in the religious life of the Calvinistic society.

While church music was restricted to unison, unaccompanied song, polyphonic settings of the psalms could be sung at home and at the table. As has been noted, it is known, however, that after Calvinism spread outside Geneva, part music was sung in the churches.

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[3] Oliver Strunk, (ed.) *Source Readings in Music History* (New York: W. W. Norton and Company, Inc., 1950), pp. 341-342.

[4] *Loc. cit.*

Conclusions

On the basis of this study, it may be concluded that the role of music in Calvin's church in Geneva was to glorify God, to edify the worshippers, to bring the elect to a state of repentance, to instruct the young, and to help spread the message of the gospel.

It may be further concluded that the means of this praise, edification, and instruction were the singing of the psalms, which were translated into French metrical verse, and set to psalm tunes. These texts were the work of the poets Clement Marot and Theodore de Beza, and the tunes were composed and edited by Louis Bourgeois. The final completed version of the psalm texts and tunes appeared in the *French Psalter of 1562*.

It may be concluded, also, that singing in Calvin's church could be done only in unison, without harmonization, and without instrumental accompaniment. Calvin stated clearly, however, that singing in harmony and using instruments were permissable for private use outside the church. It may be concluded, finally, on the basis of Calvin's strongly stated humanistic concern for the text, that even harmonic versions of the psalms must give priority to the word.

Recommendations

Since it was beyond the scope of this study to examine more than a representative selection of psalm settings by the three leading composers of the sixteenth century Psalter music, Bourgeois, Goudimel, and Le Jeune, it remains as a possible study for another researcher to analyze all of the extant works of a single one of these composers, with a view to relating his total output of music to Calvin's standards for church music.

Further, since it is known that a number of the Psalter tunes were adapted for Lutheran use, it might be of value to study the congregational music of the Lutheran Church in Germany from the time of the completion of the French Psalter of 1562 to search out the degree of influence Calvinism may have had upon Lutheranism where music is concerned.

Finally, it has been said that Luther's approval of a broader aesthetic of music led to the rich traditions which culminated in the work of Heinrich Schütz (1585-1672) and J. S. Bach (1685-1750), but that Calvin's utilitarian attitude toward music deprived the Reformed Church of a comparable heritage.[5] A study designed to proceed further than this one, might trace the stages of development or decline through which the musical tradition of the Reformed Church has come since the year 1600.

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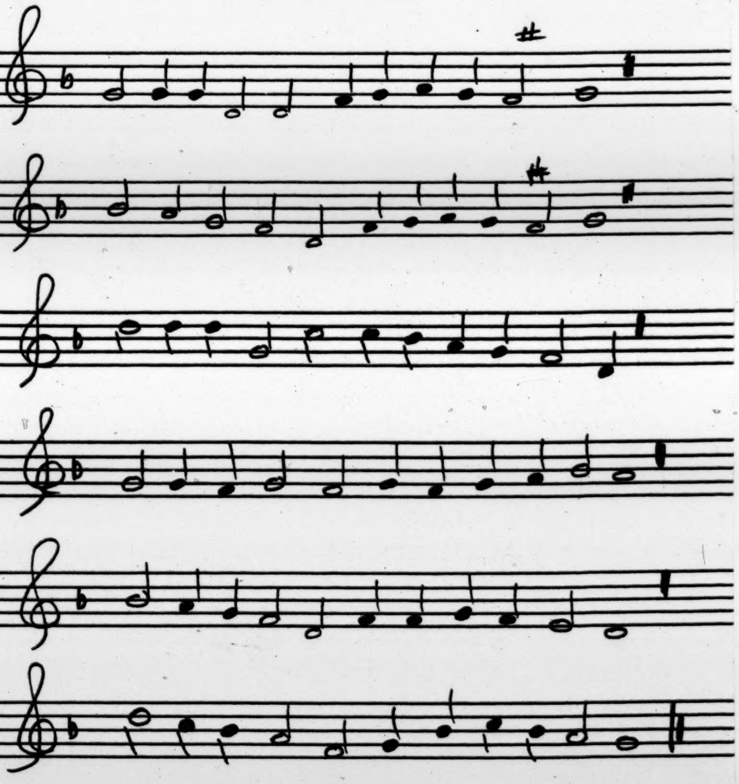
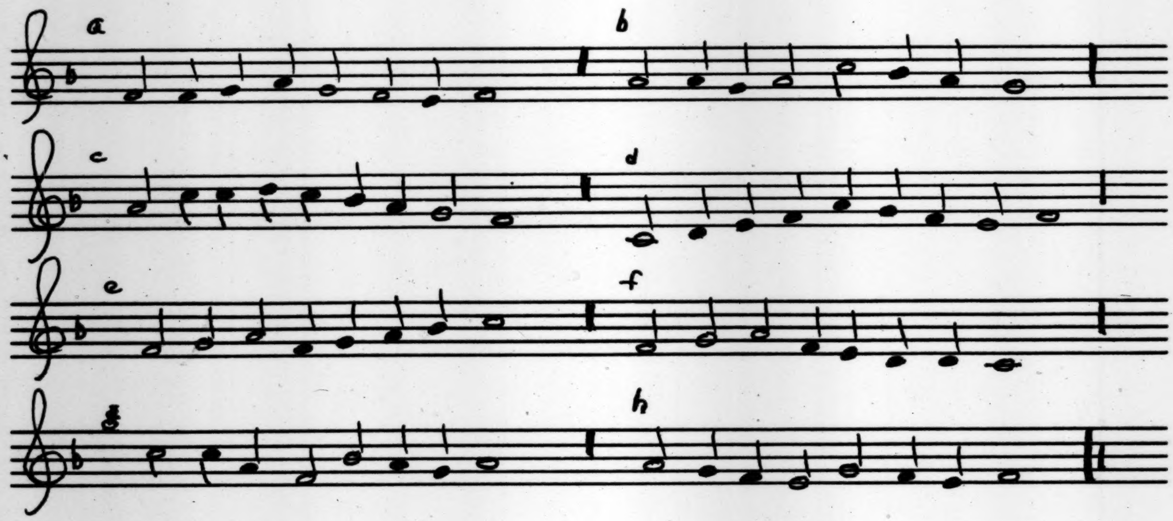
[5] Lang, op. cit., pp. 207-213; 256-259.

APPENDICES

Psalm 23



Psalm 35



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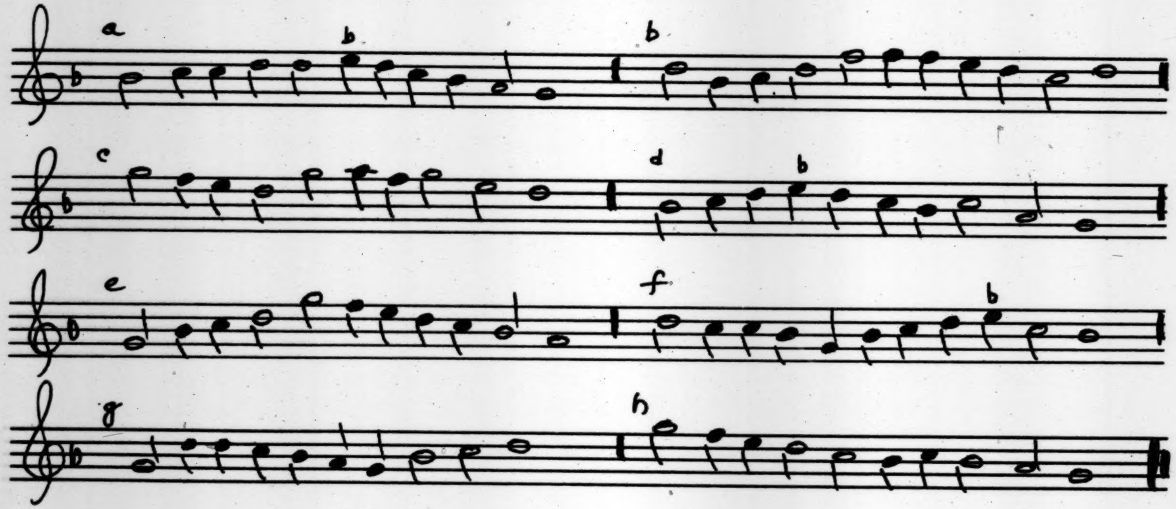
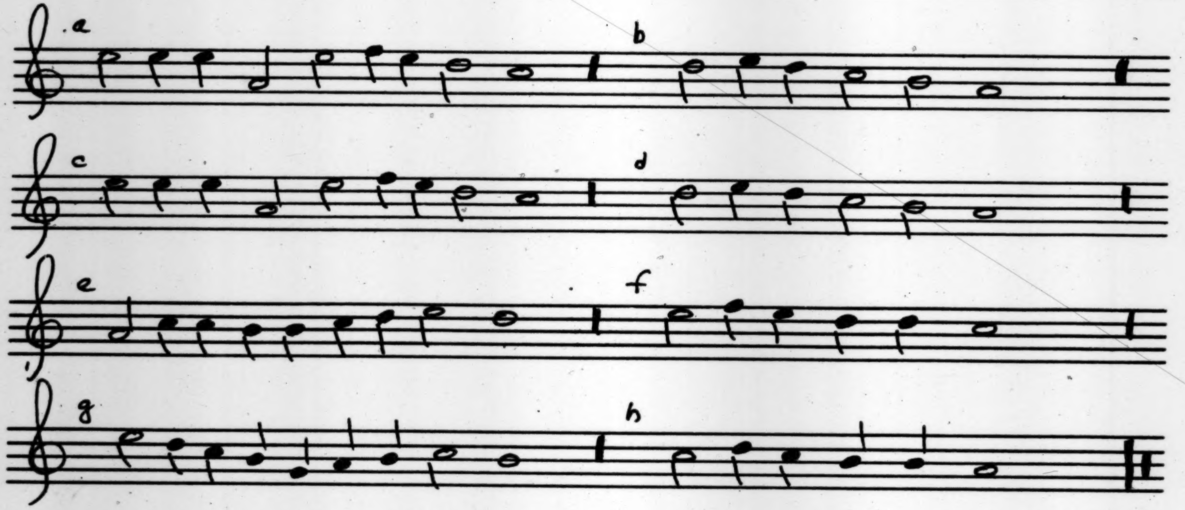
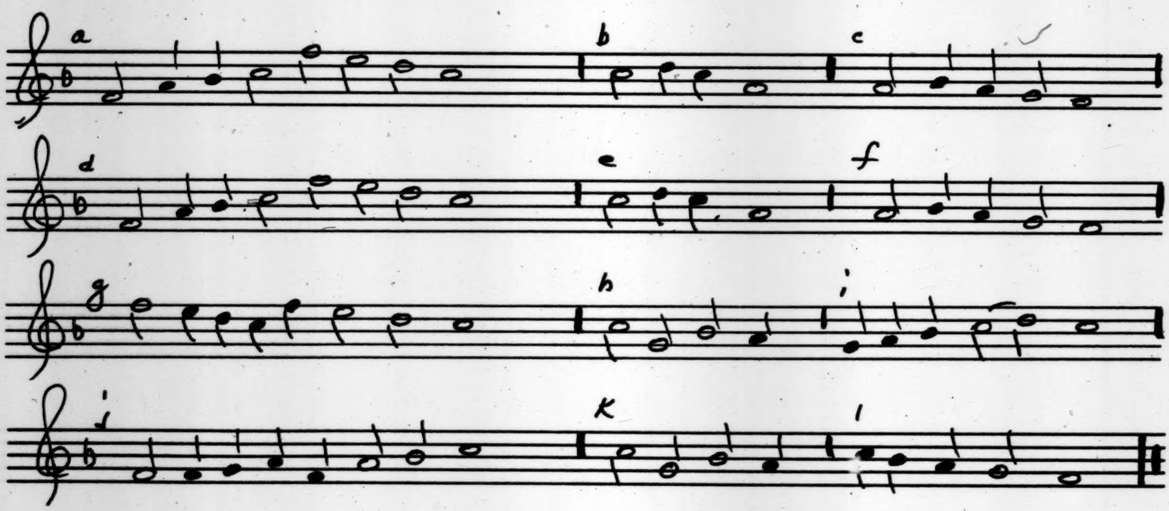

a
b
b
c
d
b
e
f
b
g
h

Psalm 72



Psalm 138


a
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e
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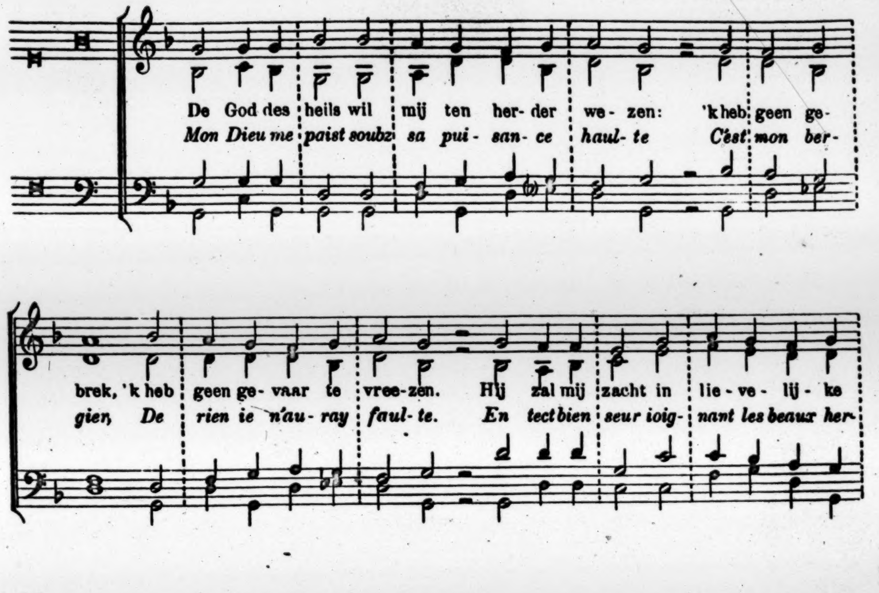
g
h
i
j
K
l

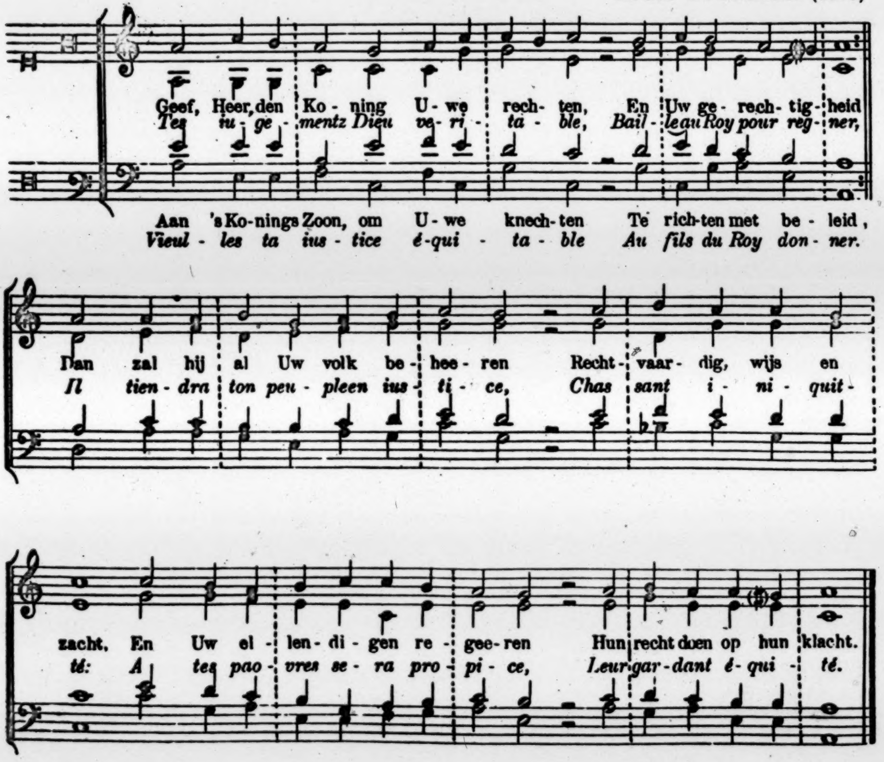
PSALM 23.

LOUIS BOURGEOIS (1547)


De God des heils wil mij ten her-der we-zen: 'k heb geen ge-
Mon Dieu me paist soubz sa pui-san-ce haul-te C'est mon ber-
brek, 'k heb geen ge-vaar te vree-zen. Hij zal mij zacht in lie-ve-lij-ke
gier, De rien ie n'au-ray faul-te. En tect bien seur ioig-nant les beaux her-
wei-den, Aan dbe-ver van zeer stil-le wa-t'ren, lei-den. Hij strekt mijn ziel, richt,
ba-ges, Coucher me fait, me meine aux clairs ri-va-ges, Traic-te ma vie en
om zijn naam, mijn tre-den In 'tef-fen spoor van zijn ge-rech-tig-he-den.
doul ceur très hu-mai-ne Et pour son nom par droitz sen-tiers me mei-ne

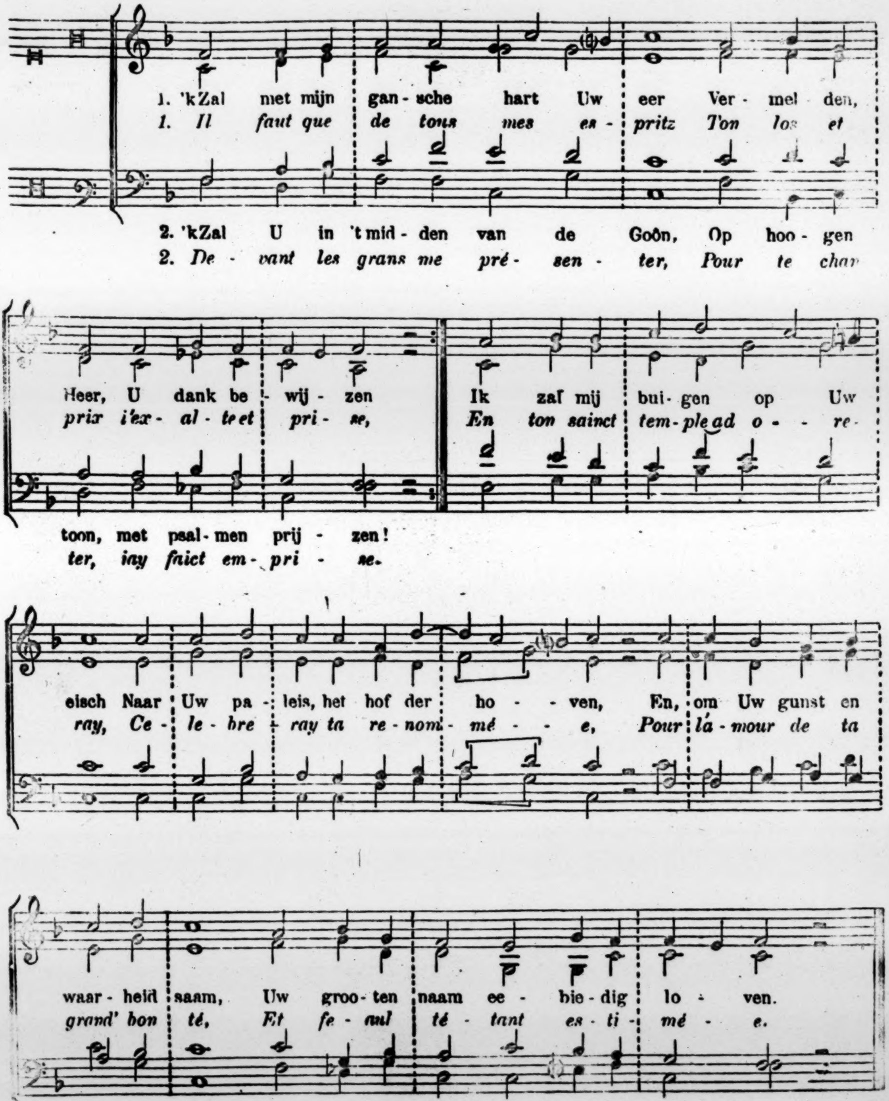
PSALM 72.

LOUIS BOURGEOIS (1547)


Geef, Heer, den Ko - ning U - we rech - ten, En Uw ge - rech - tig - heid
Tes iu - ge - mentz Dieu ve - ri - ta - ble, Bail - le au Roy pour reg - ner,
Aan 's Ko - nings Zoon, om U - we knech - ten Te rich - ten met be - leid,
Vieul - les ta ius - tice é - qui - ta - ble Au fils du Roy don - ner.
Dan zal hij al Uw volk be - hee - ren Recht - vaar - dig, wijs en
Il tien - dra ton peu - ple en ius - ti - ce, Chas - sant i - ni - quit -
zacht, En Uw el - len - di - gen re - gee - ren Hun recht doen op hun klacht.
té: A tes pao - vres se - ra pro - pi - ce, Leur gar - dant é - qui - té.

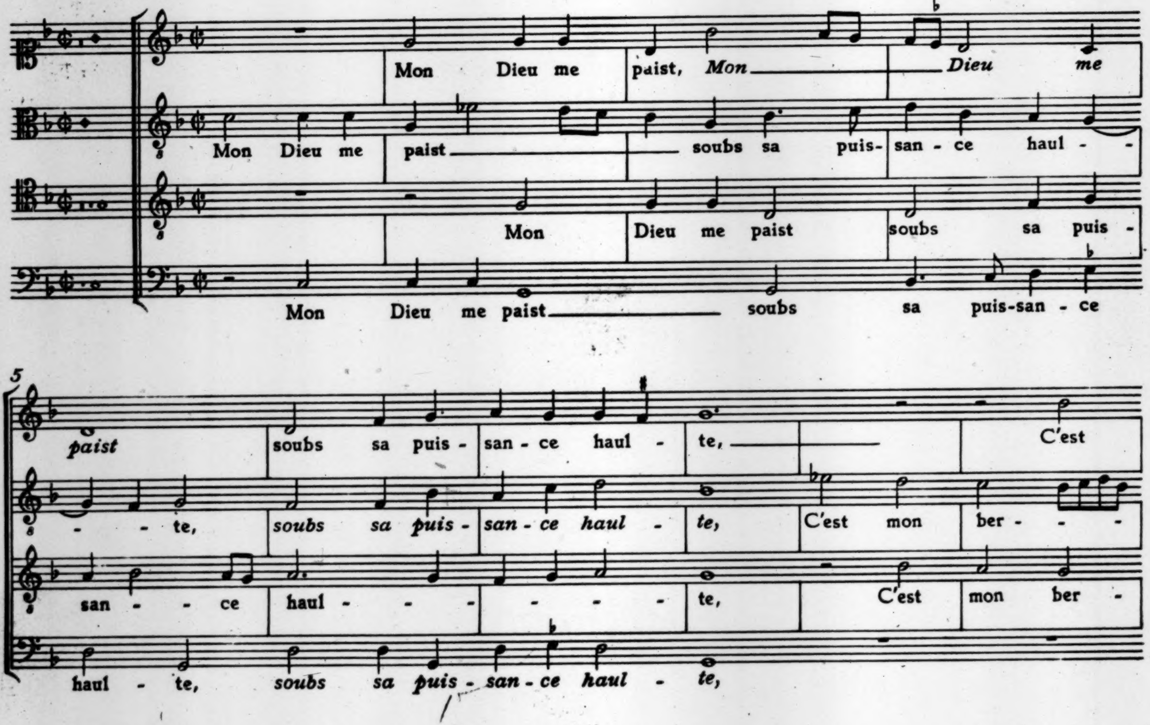
PSALM 138

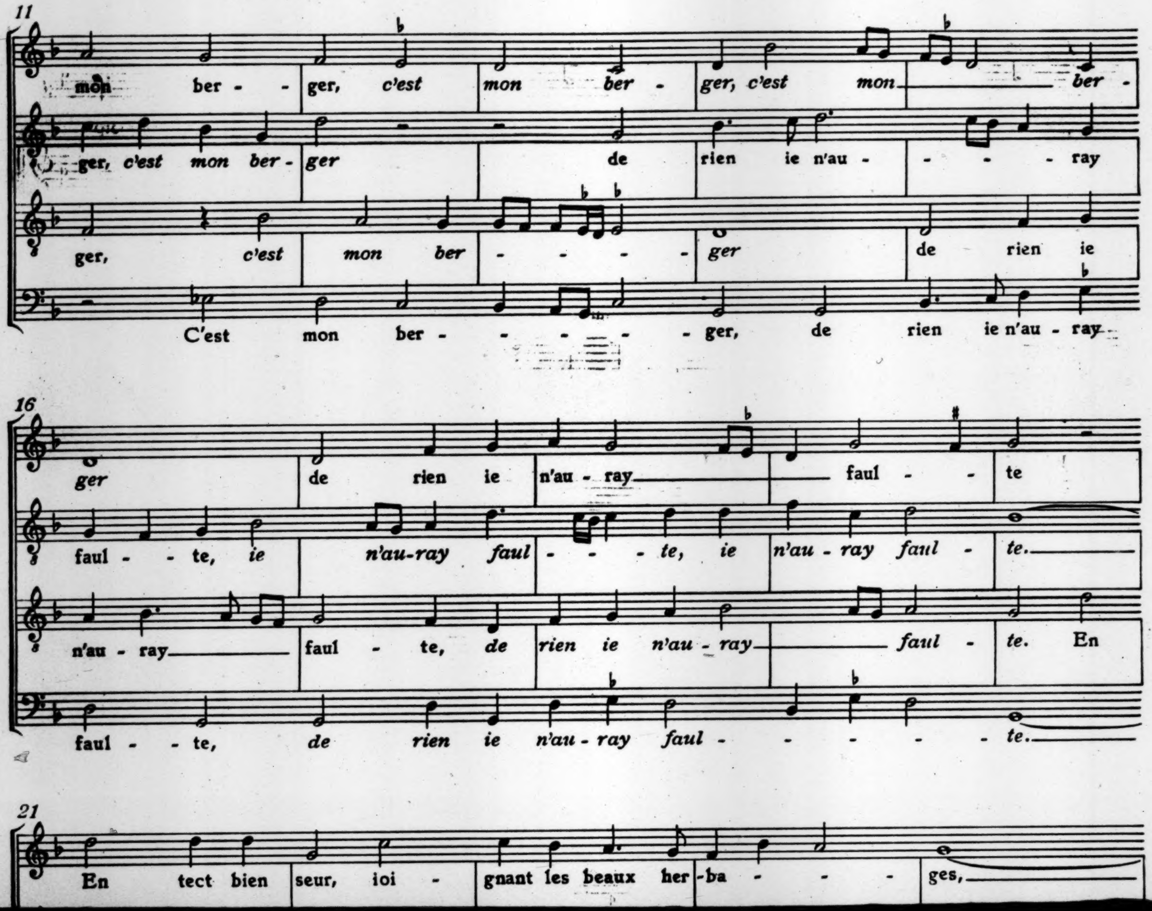
LOUIS BOURGEOIS (1547)

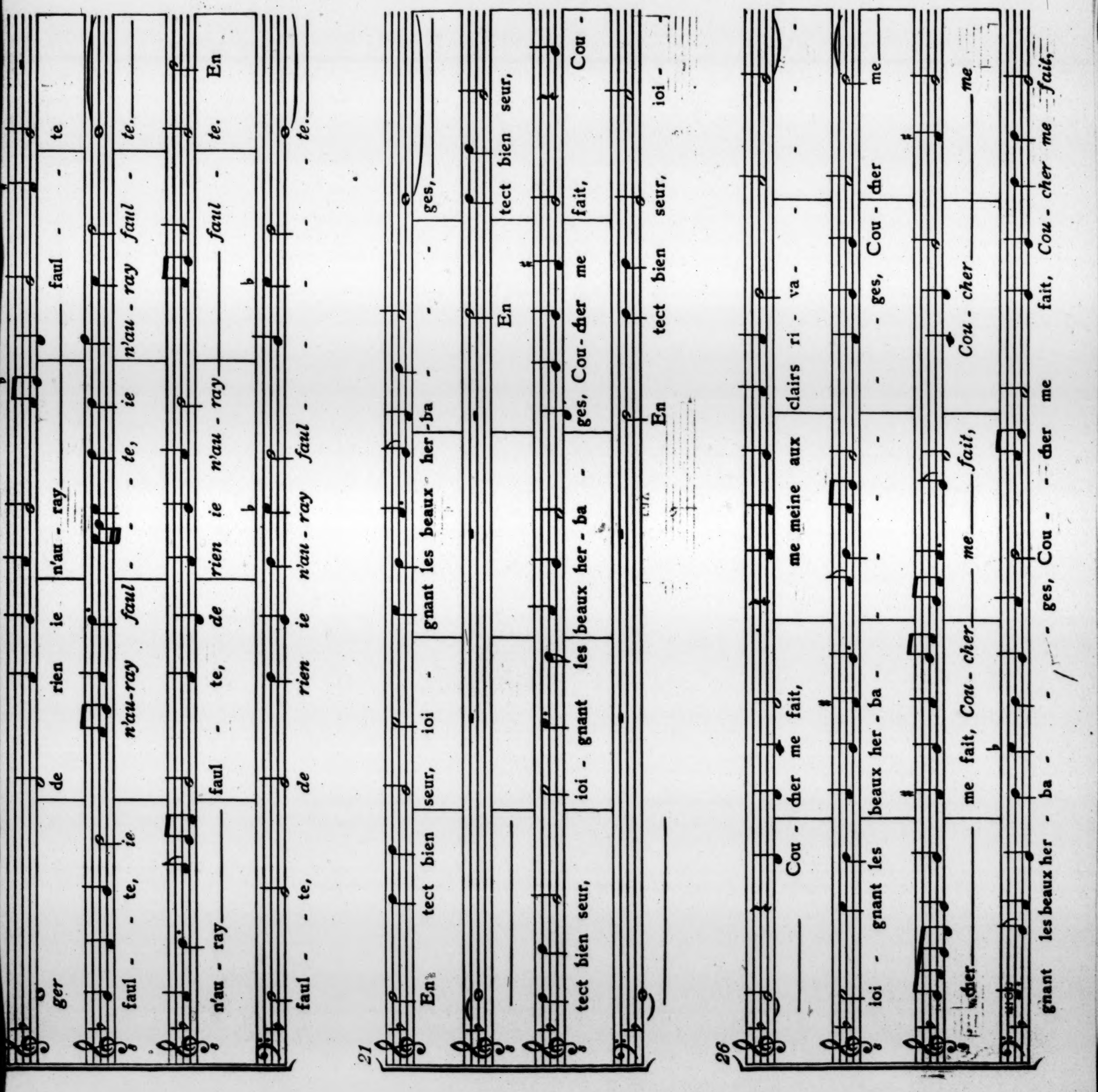

1. 'kZal met mijn gansche hart Uw eer Vermelden,
1. Il faut que de tous mes espritz Ton los et
2. 'kZal U in 't midden van de Goôn, Op hoogen
2. Devant les grans me présenter, Pour te chan
Heer, U dank bewijzen Ik zal mij buigen op Uw
prix i'exalte et prise, En ton sainct temple adore-
toon, met psalmen prijzen!
ter, iay faict emprise.
eisch Naar Uw paleis, het hof der hoven, En, om Uw gunst en
ray, Celebreray ta renommée, Pour l'amour de ta
waarheid saam, Uw grooten naam eebiedig loven.
grand' bonté, Et feaulté tant estimée.

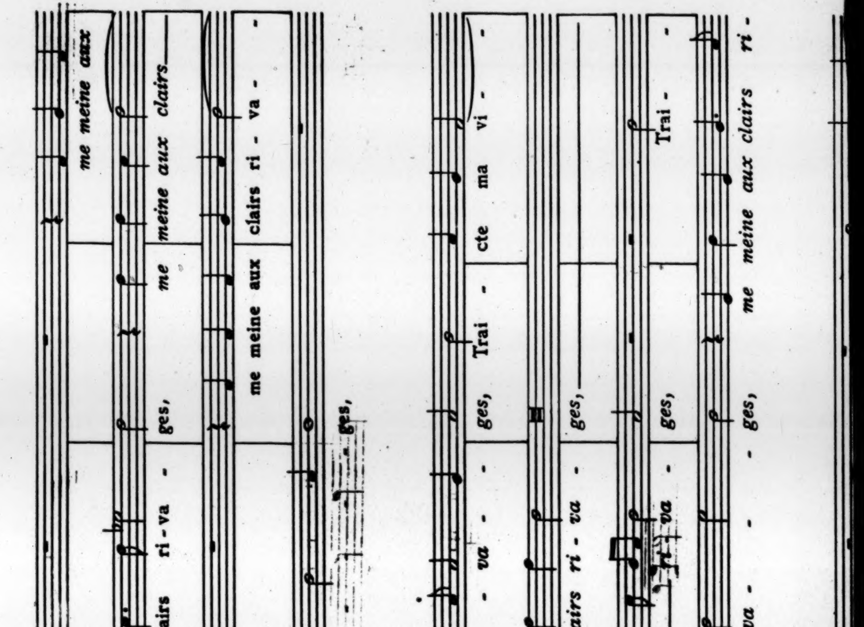
Pseaulme II

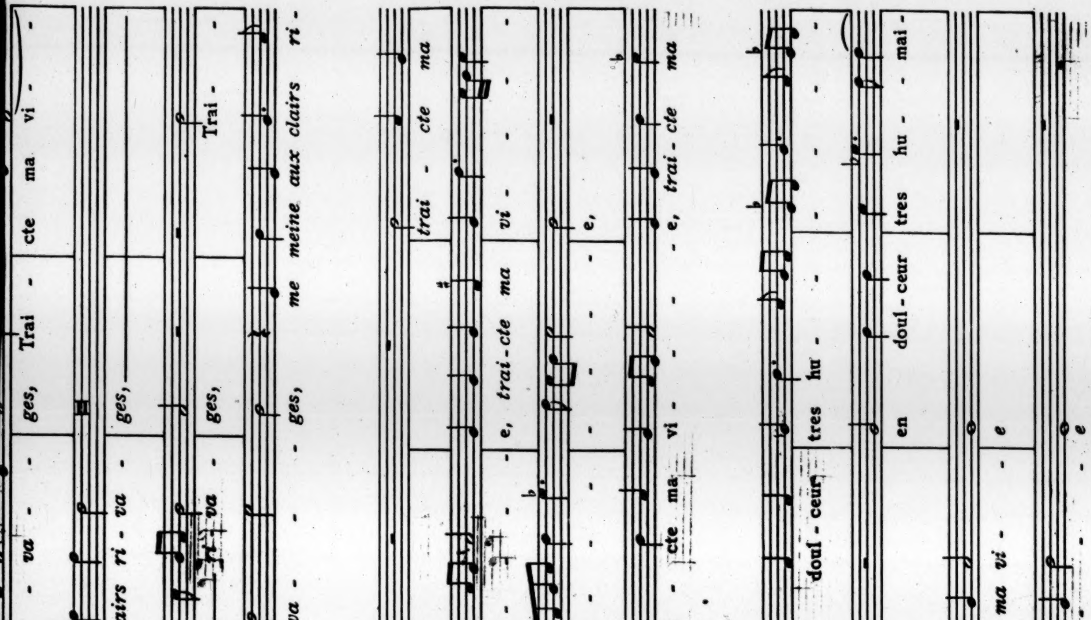
Dominus regit me, et nihil

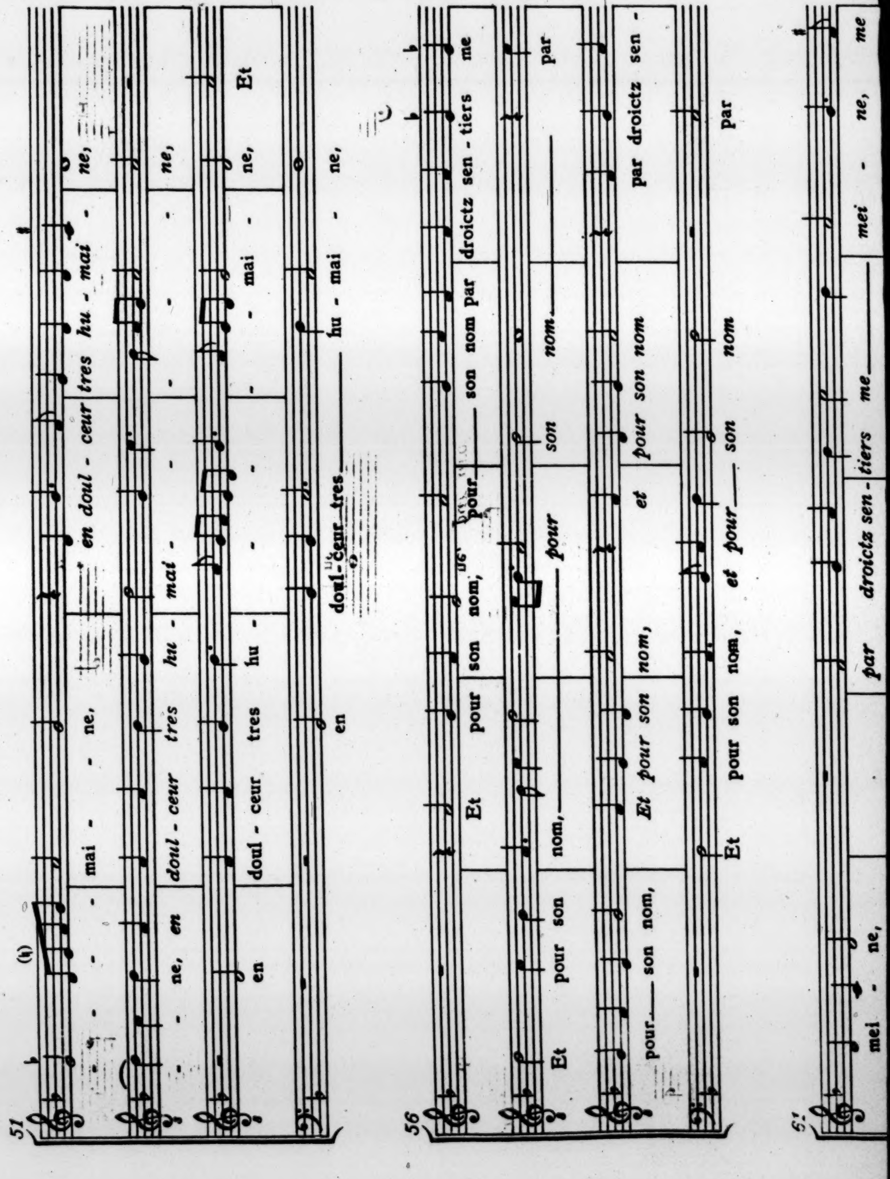

Mon Dieu me paist, Mon Dieu me
Mon Dieu me paist soubs sa puis-san-ce haul-
Mon Dieu me paist soubs sa puis-
Mon Dieu me paist soubs sa puis-san-ce
5
paist soubs sa puis-san-ce haul-te, C'est
-te, soubs sa puis-san-ce haul-te, C'est mon ber-
san-ce haul-te, C'est mon ber-
haul-te, soubs sa puis-san-ce haul-te,

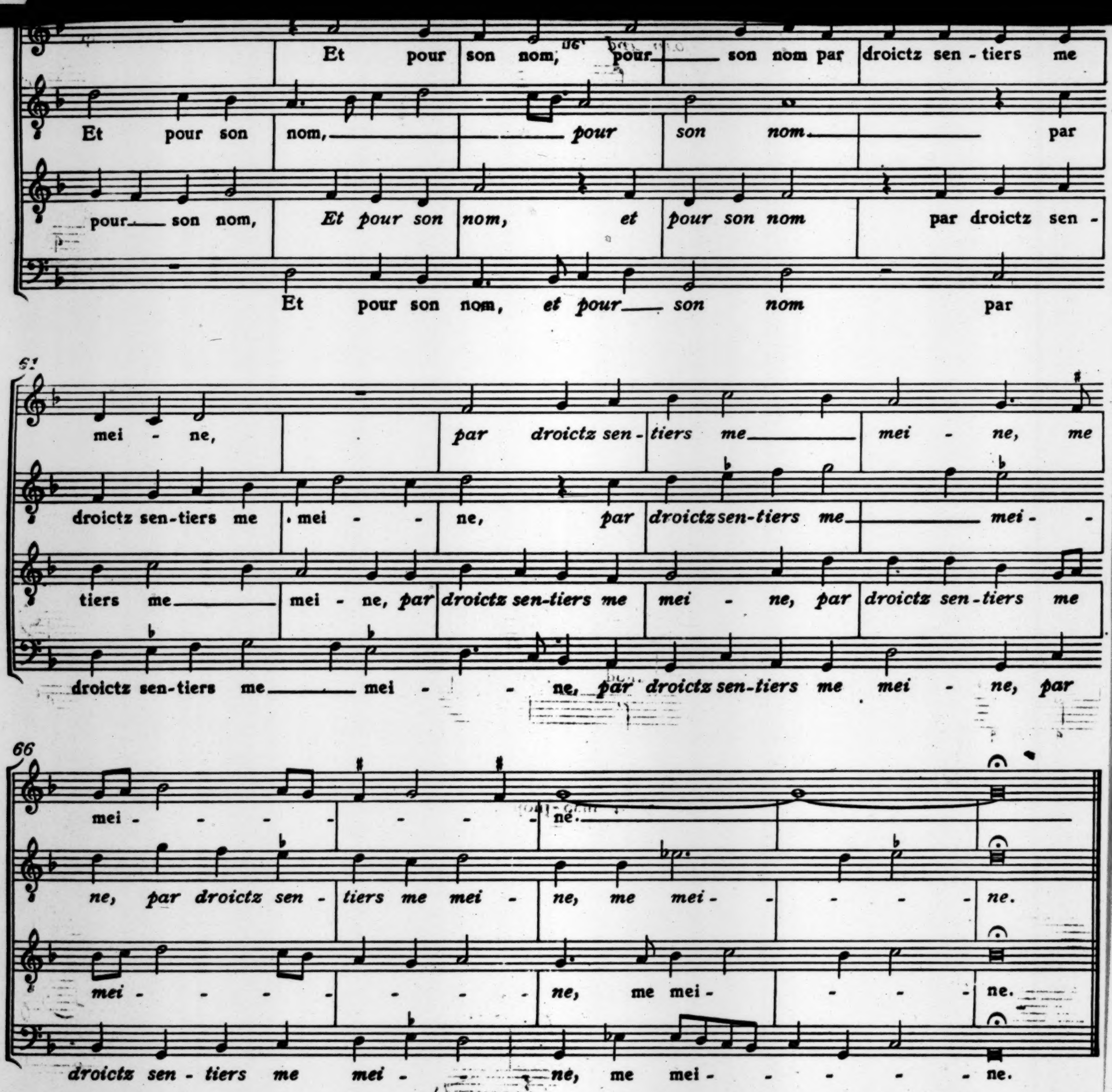

11
mon ber - ger, c'est mon ber - ger, c'est mon ber -
ger, c'est mon ber - ger de rien ie n'au - - - - ray
ger, c'est mon ber - - - - ger de rien ie
C'est mon ber - - - - ger, de rien ie n'au - ray
16
ger de rien ie n'au - ray faul - te
faul - te, ie n'au-ray faul - - - te, ie n'au - ray faul - te.
n'au - ray faul - te, de rien ie n'au - ray faul - te. En
faul - te, de rien ie n'au - ray faul - - - - te.
21
En tect bien seur, ioi - gnant les beaux her - ba - - - ges,


21
26
ger de rien ie n'au - ray faul - te
faul - te, ie n'au-ray faul - - te, ie n'au - ray faul - te.
n'au - ray faul - te, de rien ie n'au - ray faul - te. En
faul - te, de rien ie n'au - ray faul - - - - te.
En tect bien seur, ioi - gnant les beaux her - ba - - ges,
En tect bien seur,
tect bien seur, ioi - gnant les beaux her - ba - ges, Cou - cher me fait, Cou -
En tect bien seur, ioi -
Cou - cher me fait, me meine aux clairs ri - va - - - -
ioi - gnant les beaux her - ba - - - - - ges, Cou - cher me
cher me fait, Cou - cher me fait, Cou - cher me
gnant les beaux her - ba - - ges, Cou - - cher me fait, Cou - cher me fait,


31
- ges, me meine aux
fait, me meine aux clairs ri-va - ges, me meine aux clairs
fait, Cou - cher me fait, me meine aux clairs ri - va -
me meine aux clairs ri - va - - - ges,
36
clairs ri-va - ges, aux clairs ri - - va - ges, Trai - cte ma vi -
ri-va - - ges, aux clairs ri-va - ges,
- ges, aux clairs va - ges, Trai -
me meine aux clairs ri - va - - - ges, me meine aux clairs ri -
41

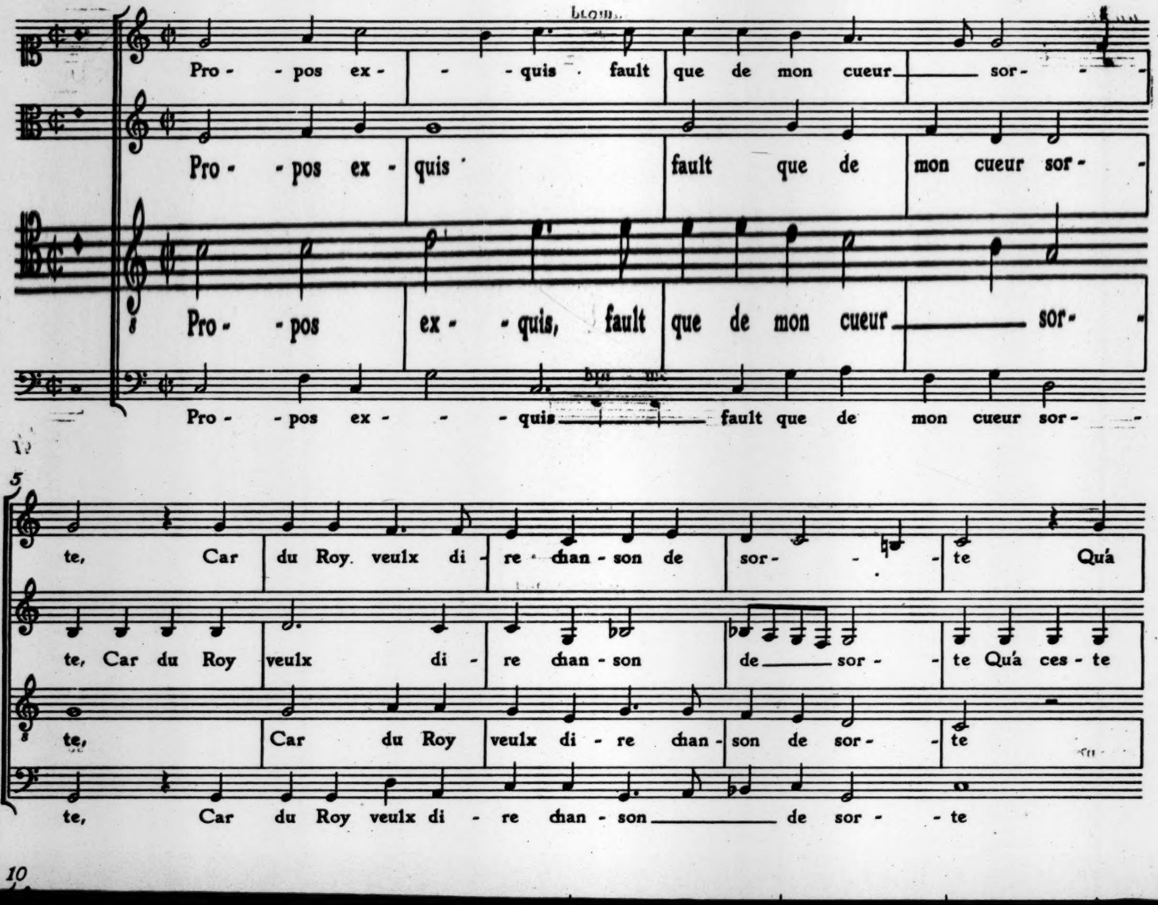

clairs ri-va - ges, aux clairs ri - va - ges, Trai - cte ma vi -
ri - va - ges, aux clairs ri - va - ges,
ges, aux clairs ri - va - ges, Trai -
me meine aux clairs ri - va - ges, me meine aux clairs ri -
41
e, Trai - cte ma e, trai - cte ma
Trai - cte ma vi - e, trai-cte ma vi -
cte ma vi - e,
va - ges Trai - cte ma vi - e, trai-cte ma
46
vi - e en doul-ceur tres hu -
e, trai-cte ma vi - e en doul-ceur tres hu - mai-
trai - cte ma vi - e, ma vi - e
vi - e, trai-cte ma vi - e

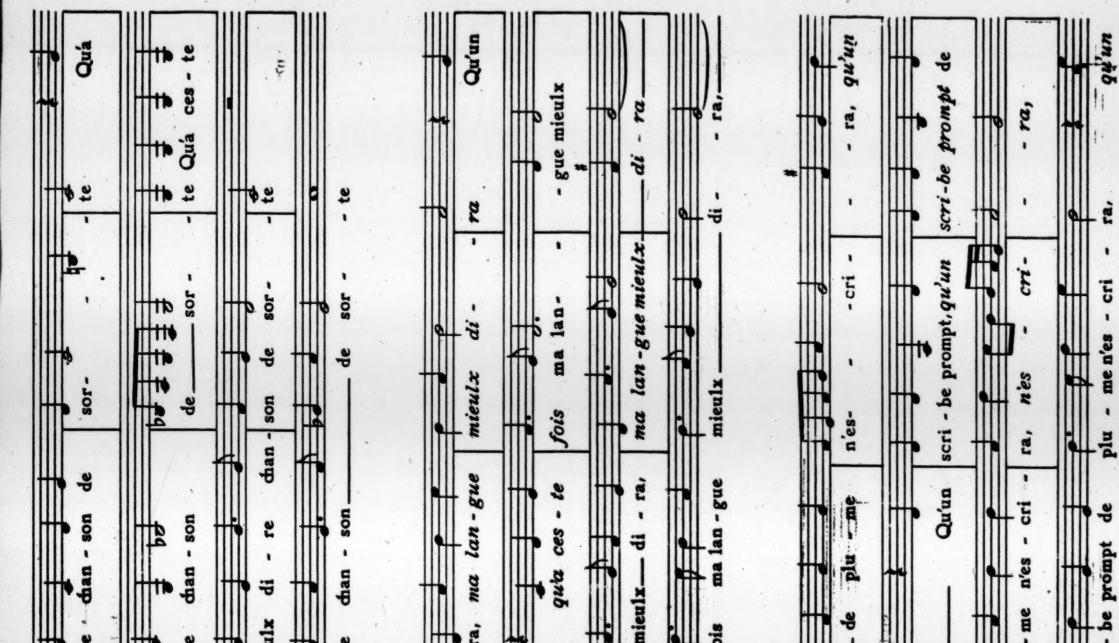

51
(♮)
mai - ne, en doul - ceur tres hu - mai - ne,
ne, en doul - ceur tres hu - mai - ne,
en doul - ceur tres hu - mai - ne, Et
en doul-ceur tres___ hu - mai - ne,
56
Et pour son Et pour son nom, pour___ son nom par droictz sen - tiers me
Et pour son nom,___ pour son___ nom___ par
pour___ son nom, Et pour son nom, et pour son nom par droictz sen -
Et pour son nom, et pour___ son___ nom par
61
mei - ne, par droictz sen - tiers me___ mei - ne, me

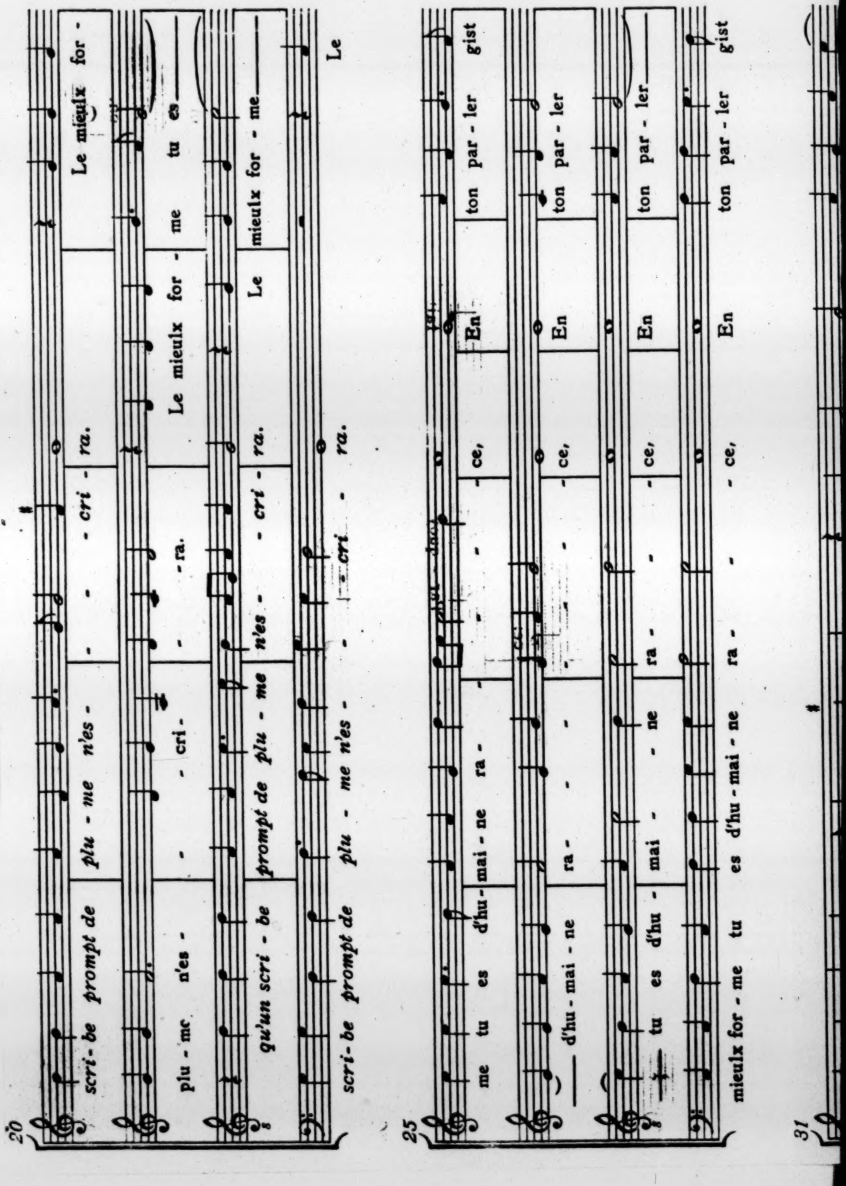

Et pour son nom, pour son nom par droictz sen - tiers me
Et pour son nom, pour son nom par
pour son nom, Et pour son nom, et pour son nom par droictz sen -
Et pour son nom, et pour son nom par
61
mei - ne, par droictz sen - tiers me mei - ne, me
droictz sen-tiers me mei - - ne, par droictz sen-tiers me mei - -
tiers me mei - ne, par droictz sen-tiers me mei - ne, par droictz sen - tiers me
droictz sen-tiers me mei - - ne, par droictz sen-tiers me mei - ne, par
66
mei - - - - - - - ne.
ne, par droictz sen - tiers me mei - ne, me mei - - - - ne.
mei - - - - - - - ne, me mei - - - - ne.
droictz sen - tiers me mei - - ne, me mei - - - - - ne.

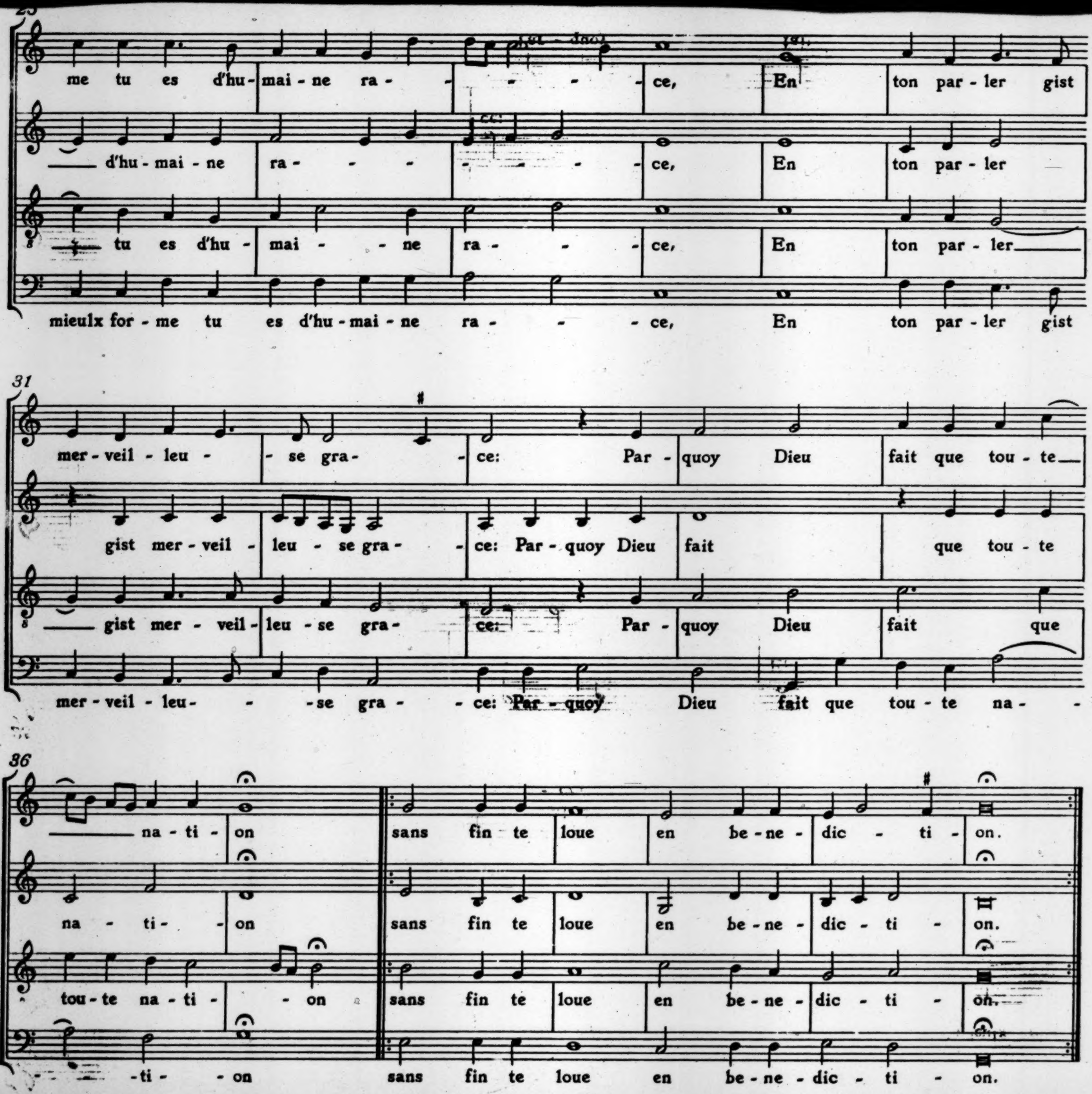
Pseaulme X

Eructavit cor meum verbum bonum


Pro - pos ex - quis fault que de mon cueur sor -
Pro - pos ex - quis fault que de mon cueur sor -
Pro - pos ex - quis, fault que de mon cueur sor -
Pro - pos ex - quis fault que de mon cueur sor -
5
te, Car du Roy veulx di - re chan - son de sor - te Quá
te, Car du Roy veulx di - re chan - son de sor - te Quá ces - te
te, Car du Roy veulx di - re chan - son de sor - te
te, Car du Roy veulx di - re chan - son de sor - te
10

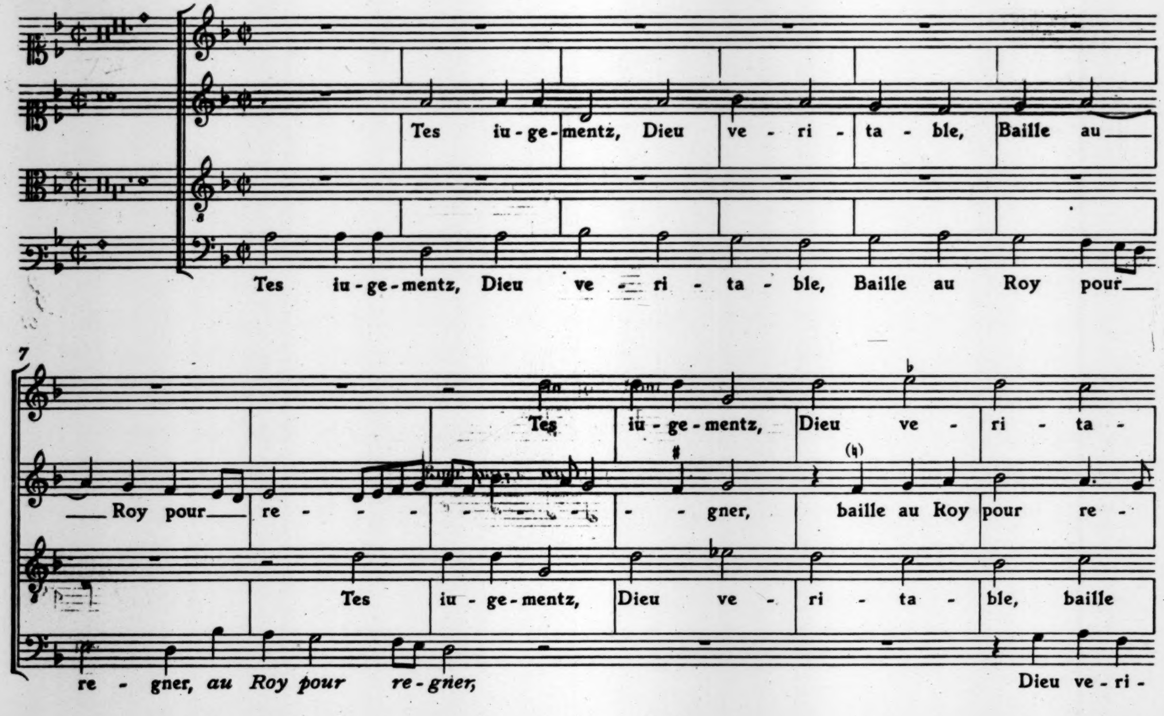

5
te, Car du Roy veulx di - re chan - son de sor - - te Quá
te, Car du Roy veulx di - re chan - son de sor - - te Quá ces - te
te, Car du Roy veulx di - re chan - son de sor - - te
te, Car du Roy veulx di - re chan - son de sor - te
10
ces - te fois ma lan - gue mieulx di - ra, ma lan - gue mieulx di - ra Qu'un
fois, quá ces - te fois ma lan - - gue mieulx
Quá ces - te fois ma lan - gue mieulx di - ra, ma lan - gue mieulx di - ra
Quá ces - te fois ma lan - gue mieulx di - ra,
15
scri - be prompt, qu'un scri - be prompt, de plu - me n'es - cri - ra, qu'un
di - - ra Qu'un scri - be prompt, qu'un scri - be prompt de
Qu'un scri - be prompt de plu - me n'es - cri - ra, n'es - cri - ra,
Qu'un scri - be prompt de plu - me n'es - cri - ra, qu'un

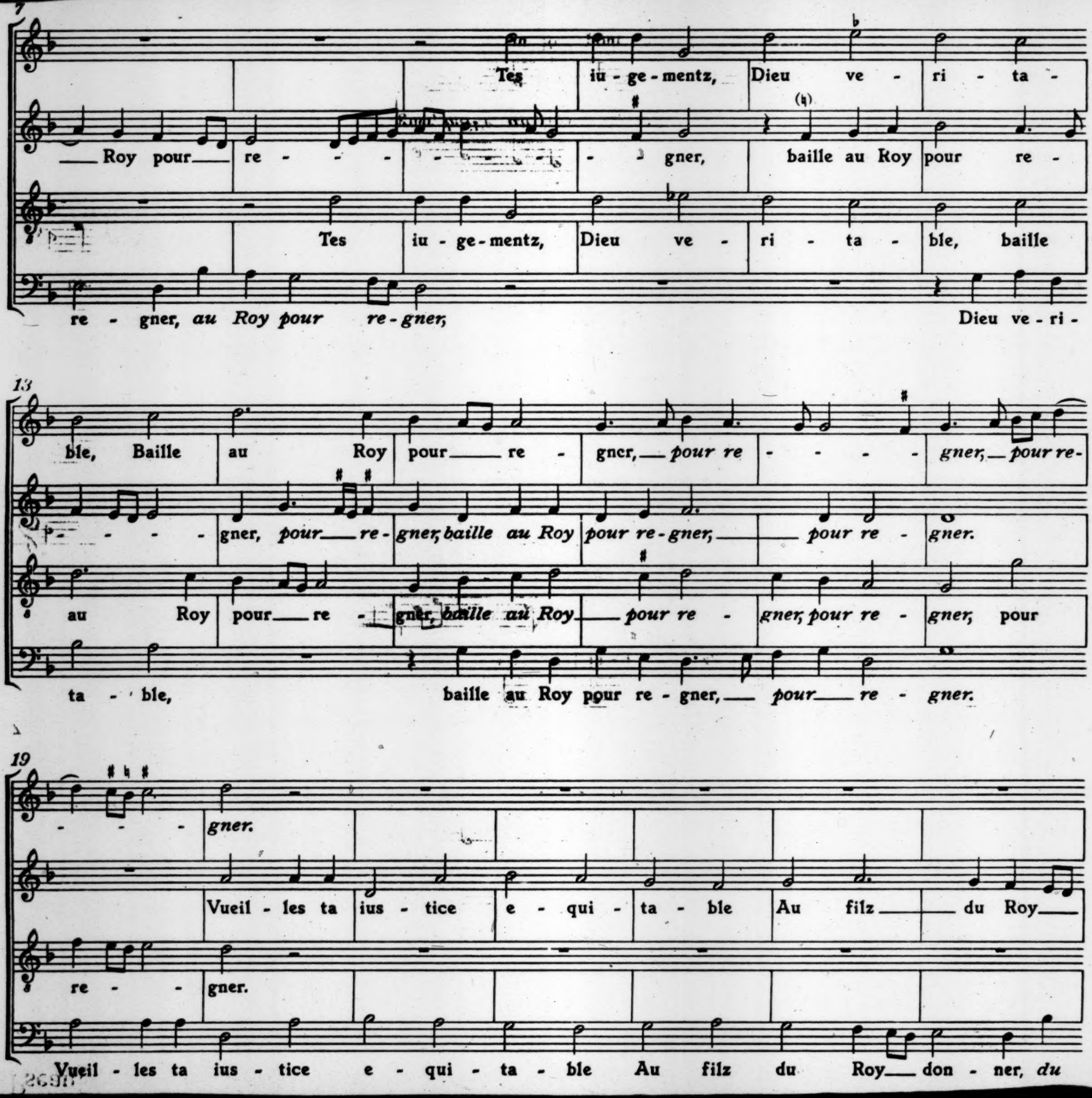

20
scri-be prompt de plu - me n'es - - - cri - ra. Le mieulx for -
plu - me n'es - - cri- - ra. Le mieulx for - me tu es
qu'un scri - be prompt de plu - me n'es - - cri - ra. Le mieulx for - me
scri-be prompt de plu - me n'es - - cri - ra. Le
25
me tu es d'hu- mai - ne ra - - - ce, En ton par - ler gist
d'hu - mai - ne ra - - - - ce, En ton par - ler
tu es d'hu - mai - - ne ra - - ce, En ton par - ler
mieulx for - me tu es d'hu - mai - ne ra - - ce, En ton par - ler gist
31

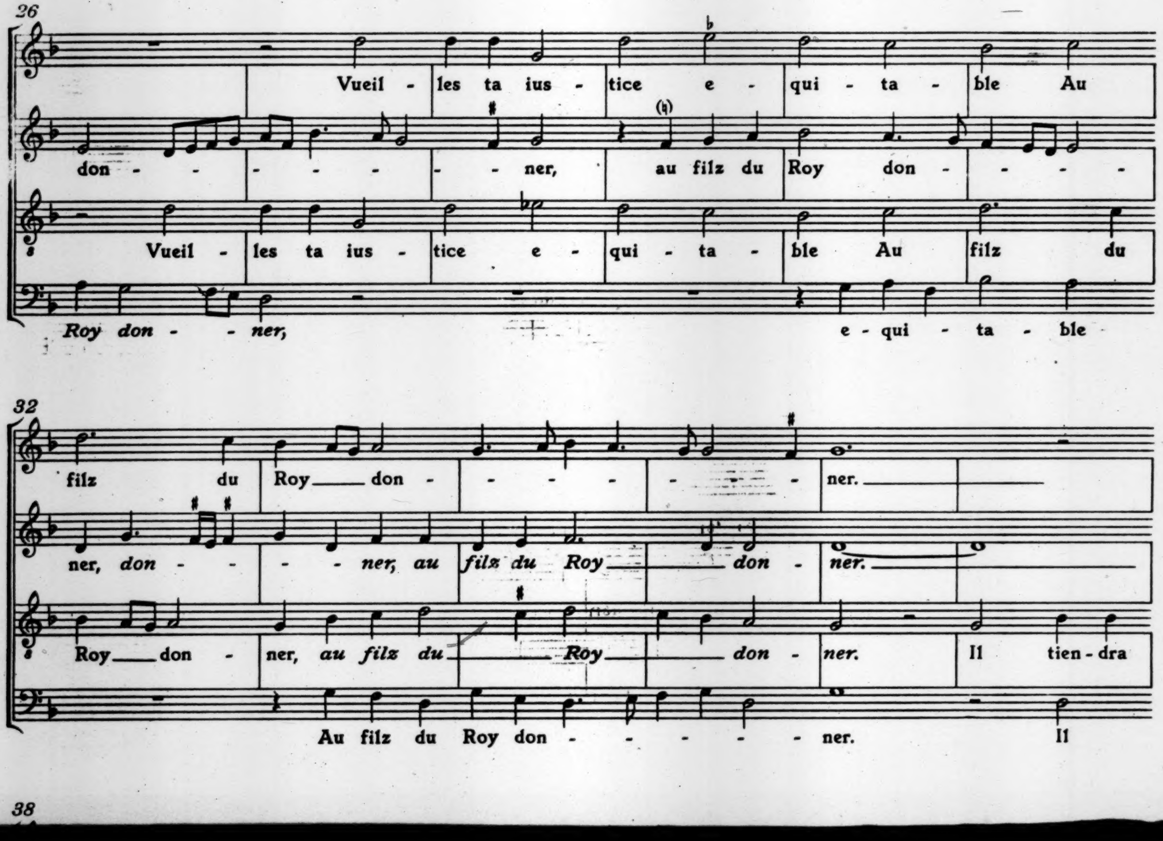

25
me tu es d'hu-mai-ne ra- - - - ce, En ton par-ler gist
d'hu-mai-ne ra- - - - - - - ce, En ton par-ler
tu es d'hu-mai- - ne ra- - - ce, En ton par-ler
mieulx for-me tu es d'hu-mai-ne ra- - - ce, En ton par-ler gist
31
mer-veil-leu- - se gra- - ce: Par-quoy Dieu fait que tou-te
gist mer-veil-leu-se gra- - ce: Par-quoy Dieu fait que tou-te
gist mer-veil-leu-se gra- ce: Par-quoy Dieu fait que
mer-veil-leu- - se gra- - ce: Par-quoy Dieu fait que tou-te na- -
36
na-ti-on sans fin te loue en be-ne-dic- ti- on.
na-ti- -on sans fin te loue en be-ne-dic-ti- on.
tou-te na-ti- -on sans fin te loue en be-ne-dic-ti- on.
-ti- -on sans fin te loue en be-ne-dic-ti- on.

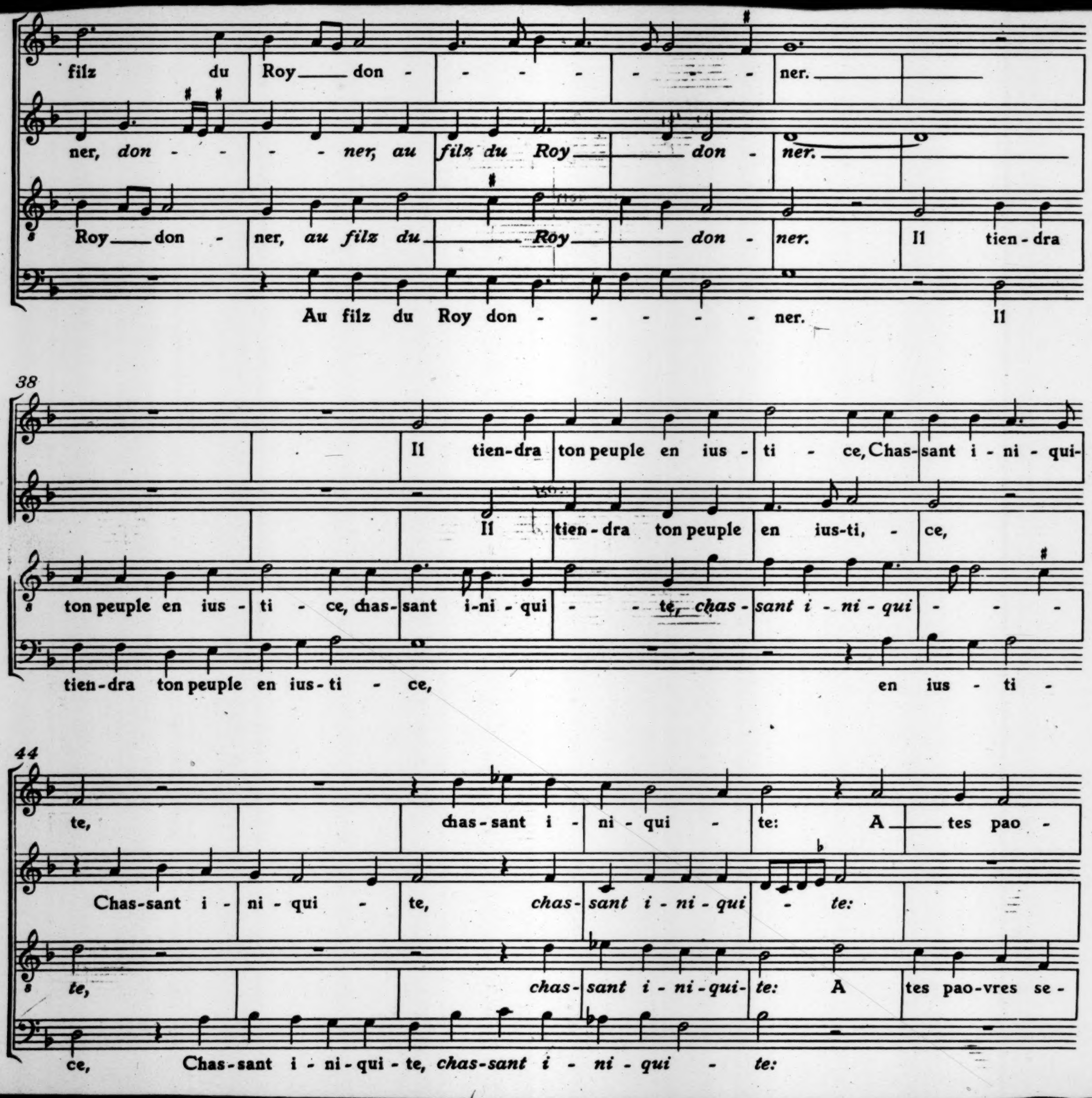
Pseaulme XVII

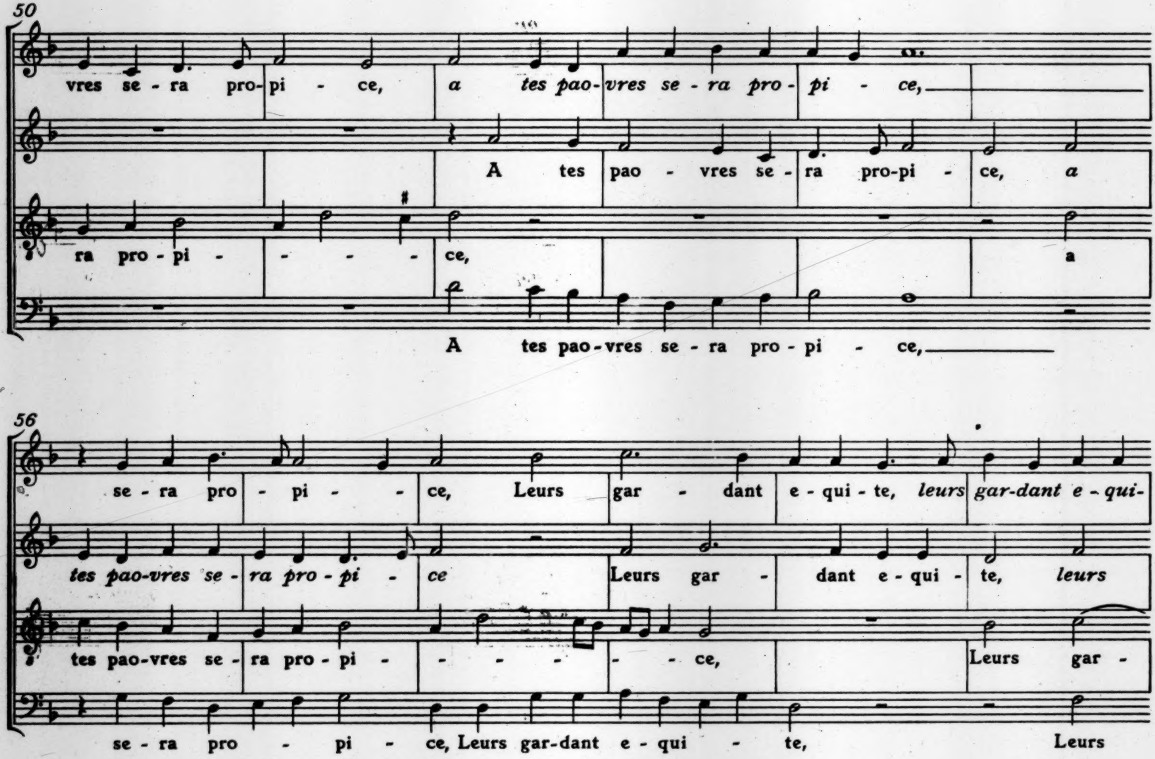
Deus, indicium tuum regi da

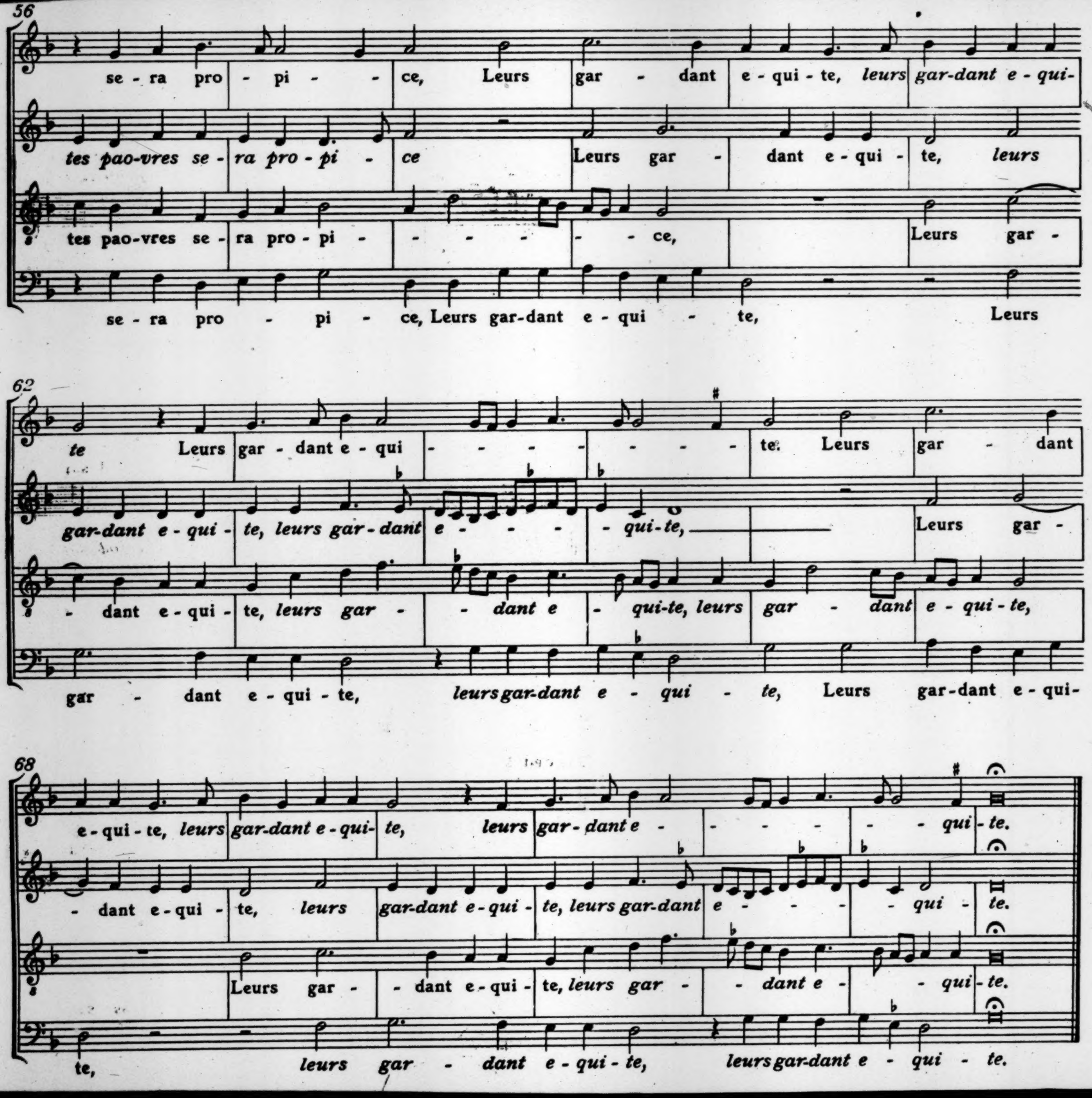

Tes iu-ge-mentz, Dieu ve-ri-ta-ble, Baille au
Tes iu-ge-mentz, Dieu ve-ri-ta-ble, Baille au Roy pour
7
Tes iu-ge-mentz, Dieu ve-ri-ta-
Roy pour re-gner, baille au Roy pour re-
Tes iu-ge-mentz, Dieu ve-ri-ta-ble, baille
re-gner, au Roy pour re-gner, Dieu ve-ri-


7
Tes iu - ge - mentz, Dieu ve - ri - ta -
Roy pour re - - - - - - gner, baille au Roy pour re -
Tes iu - ge - mentz, Dieu ve - ri - ta - ble, baille
re - gner, au Roy pour re - gner, Dieu ve - ri -
13
ble, Baille au Roy pour re - gner, pour re - - - - gner, pour re -
- - - - gner, pour re - gner, baille au Roy pour re - gner, pour re - gner.
au Roy pour re - gner, baille au Roy pour re - gner, pour re - gner, pour
ta - ble, baille au Roy pour re - gner, pour re - gner.
19
- - gner.
Vueil - les ta ius - tice e - qui - ta - ble Au filz du Roy
re - gner.
Vueil - les ta ius - tice e - qui - ta - ble Au filz du Roy don - ner, du


26
Vueil - les ta ius - tice e - qui - ta - ble Au
don - - - - - - - ner, au filz du Roy don - - - -
Vueil - les ta ius - tice e - qui - ta - ble Au filz du
Roy don - - ner, e - qui - ta - ble
32
filz du Roy don - - - - - ner.
ner, don - - - ner, au filz du Roy don - ner.
Roy don - ner, au filz du Roy don - ner. Il tien - dra
Au filz du Roy don - - - - - ner. Il
38

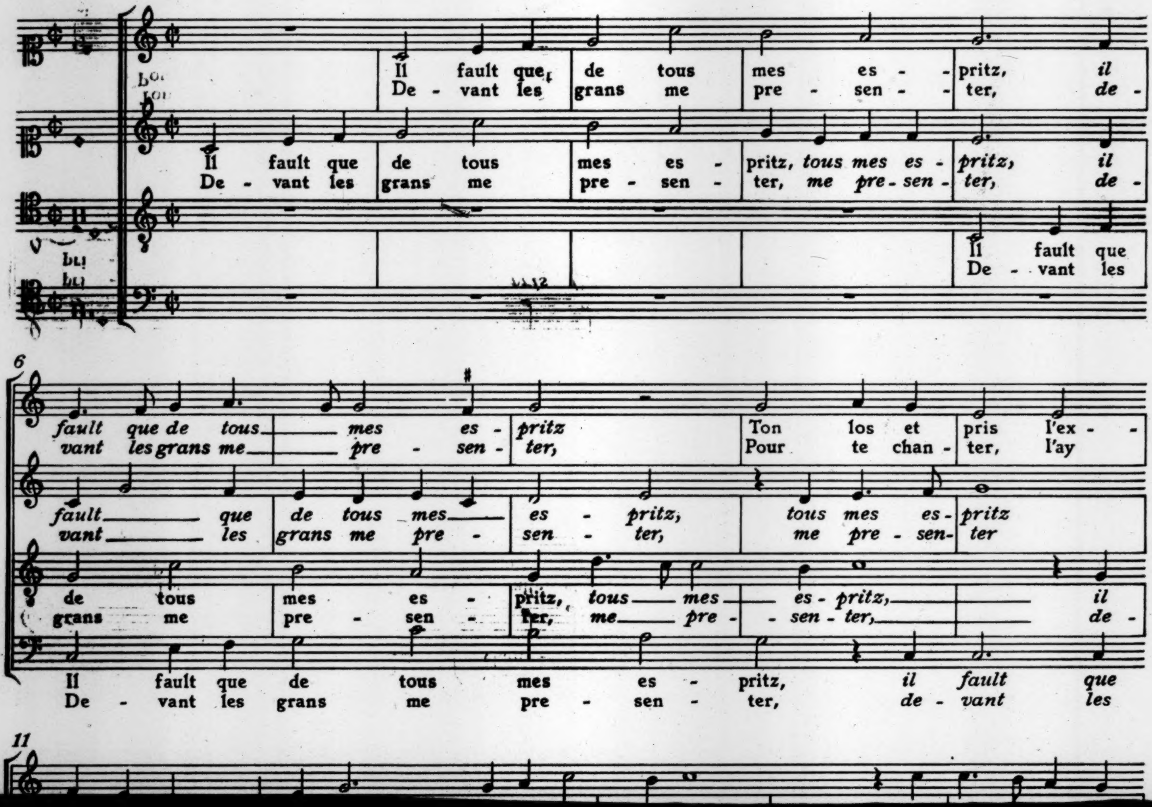

filz du Roy don - - - - - - ner.
ner, don - - - ner, au filz du Roy don - ner.
Roy don - ner, au filz du Roy don - ner. Il tien-dra
Au filz du Roy don - - - - - ner. Il
38
Il tien-dra ton peuple en ius - ti - ce, Chas-sant i - ni - qui-
Il tien-dra ton peuple en ius-ti, - ce,
ton peuple en ius - ti - ce, chas-sant i-ni - qui - - te, chas - sant i - ni - qui - - -
tien-dra ton peuple en ius-ti - ce, en ius - ti -
44
te, chas - sant i - ni - qui - te: A tes pao -
Chas-sant i - ni - qui - te, chas - sant i - ni - qui - te:
te, chas - sant i - ni - qui - te: A tes pao-vres se -
ce, Chas-sant i - ni - qui - te, chas-sant i - ni - qui - te:

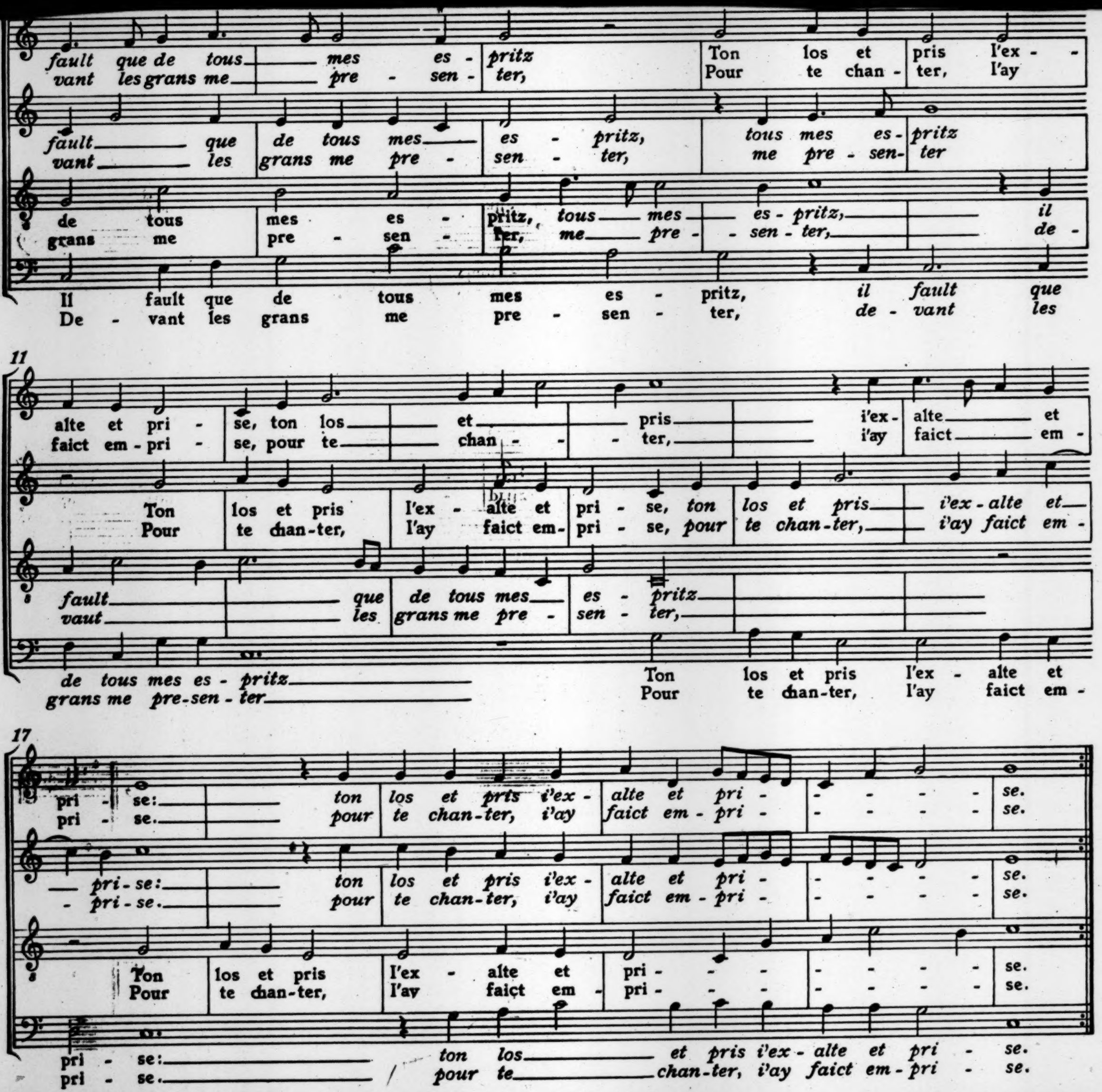

50
vres se - ra pro- pi - ce, a tes pao- vres se - ra pro - pi - ce,
A tes pao - vres se - ra pro-pi - ce, a
ra pro - pi - - - - ce, a
A tes pao-vres se - ra pro - pi - ce,
56
se - ra pro - pi - - ce, Leurs gar - dant e - qui - te, leurs gar-dant e - qui-
tes pao-vres se - ra pro - pi - ce Leurs gar - dant e - qui - te, leurs
tes pao-vres se - ra pro - pi - - - - - - ce, Leurs gar -
se - ra pro - pi - ce, Leurs gar-dant e - qui - te, Leurs

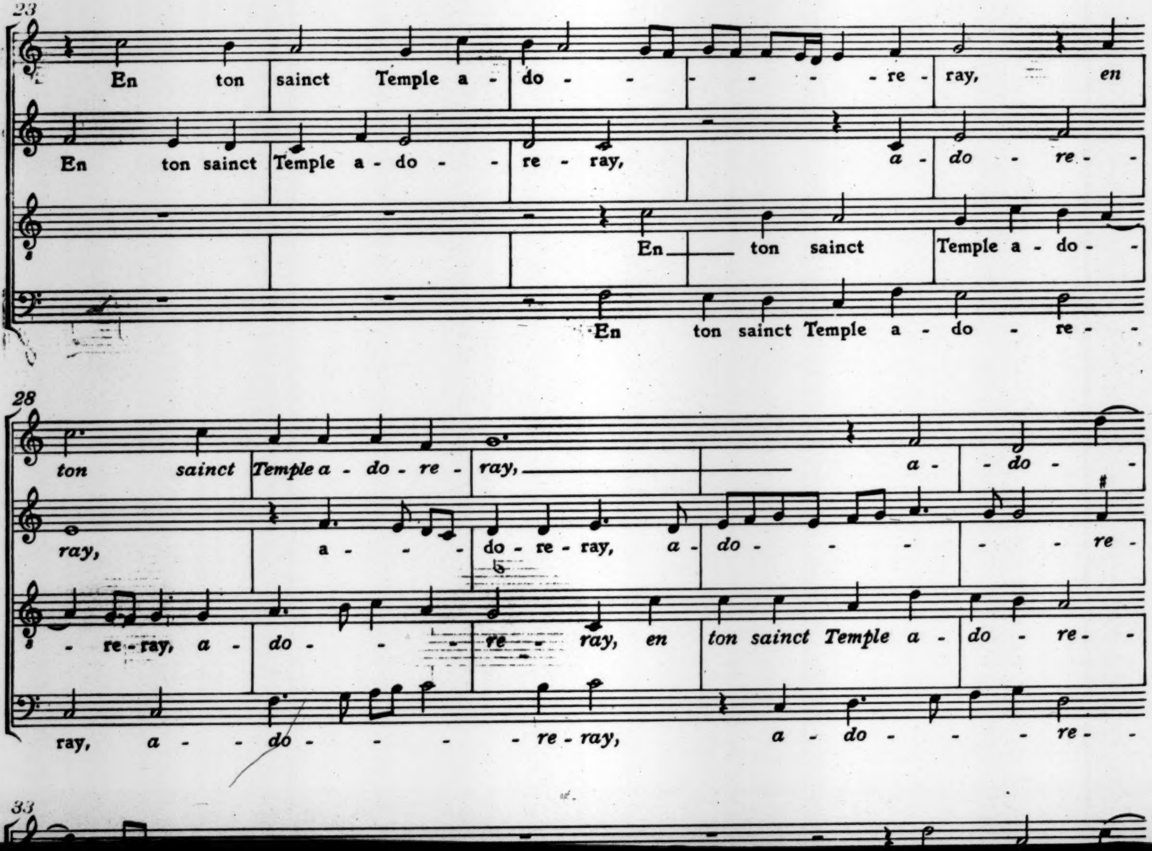

56
se - ra pro - pi - ce, Leurs gar - dant e - qui - te, leurs gar-dant e - qui-
tes pao-vres se - ra pro - pi - ce Leurs gar - dant e - qui - te, leurs
tes pao-vres se - ra pro - pi - - - - - - ce, Leurs gar -
se - ra pro - pi - ce, Leurs gar-dant e - qui - te, Leurs
62
te Leurs gar - dant e - qui - - - - - - - te. Leurs gar - dant
gar-dant e - qui - te, leurs gar - dant e - - - qui - te, Leurs gar -
- dant e - qui - te, leurs gar - - dant e - qui-te, leurs gar - dant e - qui - te,
gar - dant e - qui - te, leurs gar-dant e - qui - te, Leurs gar-dant e - qui-
68
e - qui - te, leurs gar-dant e - qui - te, leurs gar - dant e - - - - - qui - te.
- dant e - qui - te, leurs gar-dant e - qui - te, leurs gar-dant e - - - qui - te.
Leurs gar - - dant e - qui - te, leurs gar - - dant e - - qui - te.
te, leurs gar - dant e - qui - te, leurs gar-dant e - qui - te.

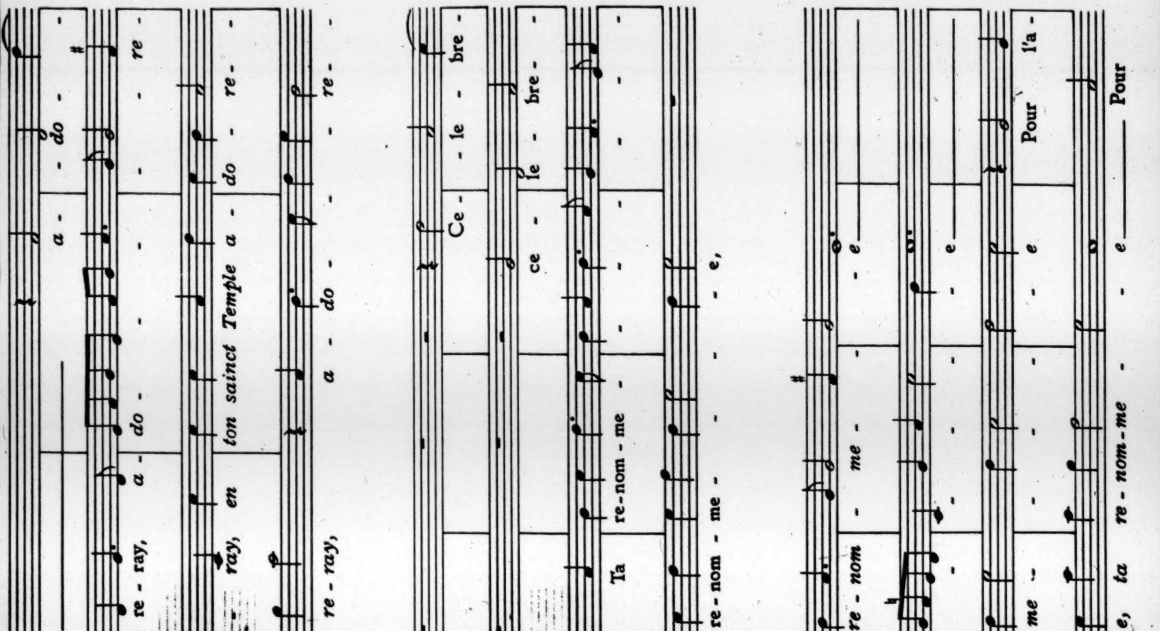
Pseaulme III

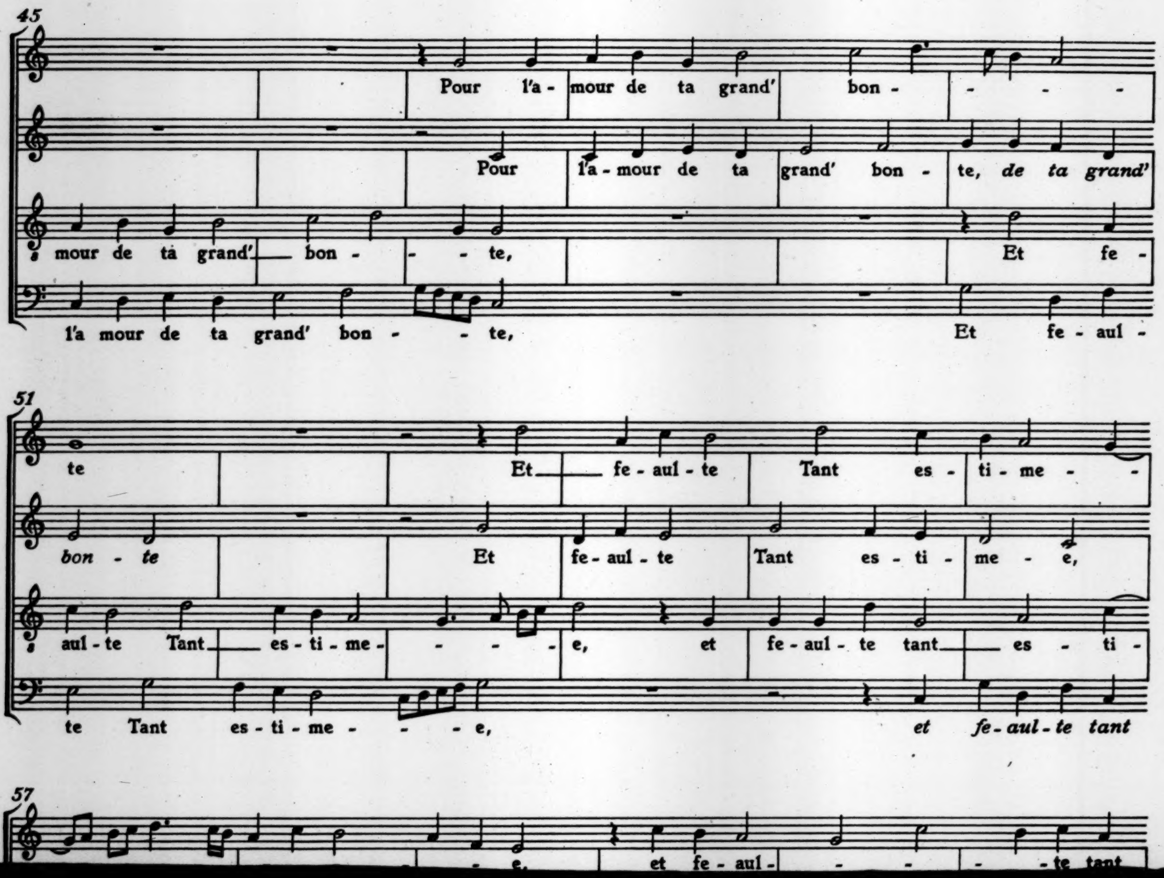
Confitebor tibi Domine, in toto corde meo

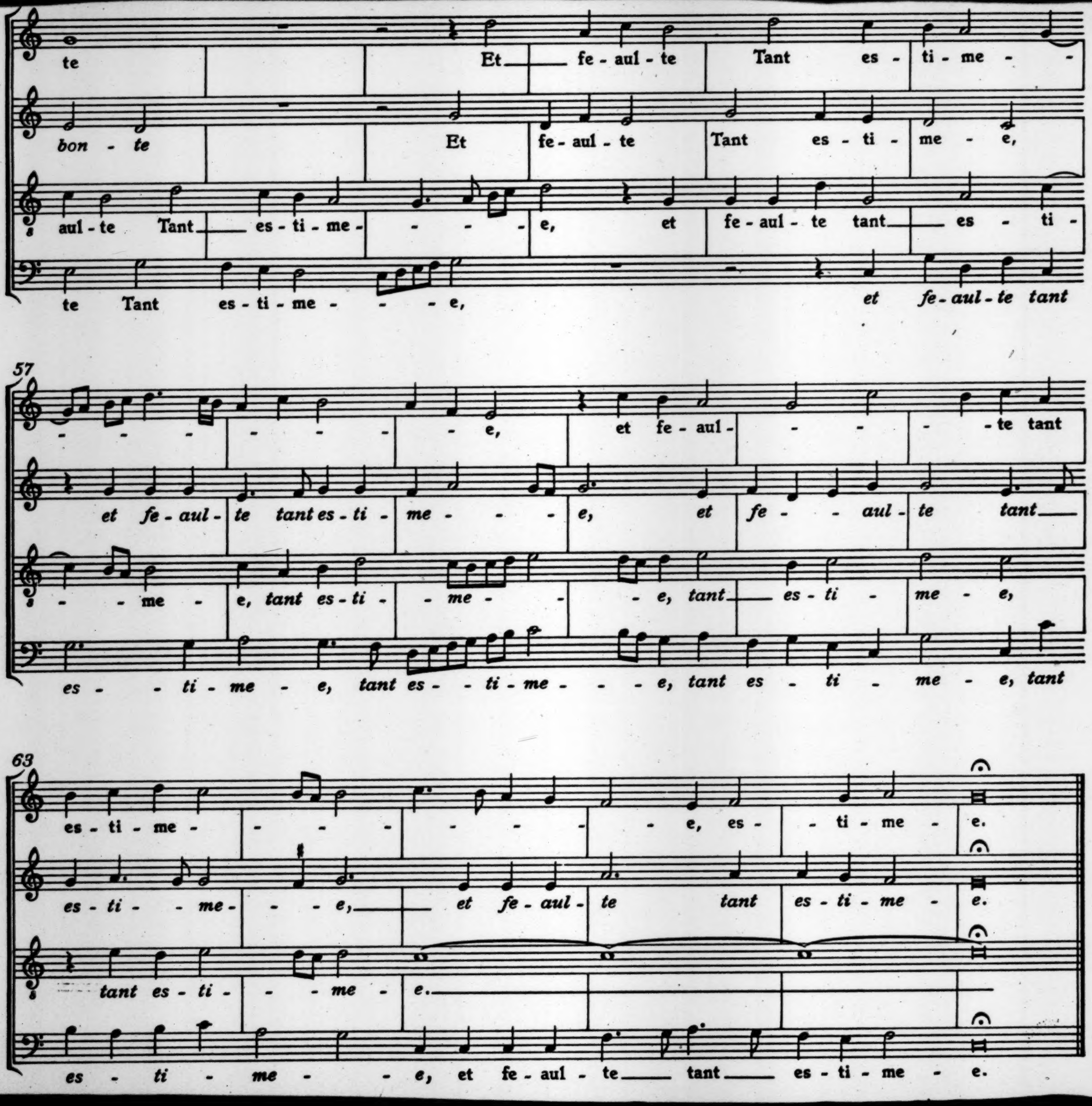

Il fault que de tous mes es - - pritz, il
De - vant les grans me pre - sen - - ter, de -
Il fault que de tous mes es - pritz, tous mes es - pritz, il
De - vant les grans me pre - sen - ter, me pre - sen - ter, de -
Il fault que
De - vant les
6
fault que de tous mes es - pritz Ton los et pris l'ex - -
vant les grans me pre - sen - ter, Pour te chan - ter, l'ay
fault que de tous mes es - pritz, tous mes es - pritz
vant les grans me pre - sen - ter, me pre - sen - ter
de tous mes es - pritz, tous mes es - pritz, il
grans me pre - sen - ter, me pre - - sen - ter, de -
Il fault que de tous mes es - pritz, il fault que
De - vant les grans me pre - sen - ter, de - vant les
11


fault que de tous mes es - pritz Ton los et pris l'ex - -
vant les grans me pre - sen - ter, Pour te chan - ter, l'ay
fault que de tous mes es - pritz, tous mes es - pritz
vant les grans me pre - sen - ter, me pre - sen- ter
de tous mes es - pritz, tous mes es - pritz, il
grans me pre - sen - ter, me pre - - sen - ter, de -
Il fault que de tous mes es - pritz, il fault que
De - vant les grans me pre - sen - ter, de - vant les
11
alte et pri - se, ton los et pris i'ex - alte et
faict em - pri - se, pour te chan - - ter, i'ay faict em -
Ton los et pris l'ex - alte et pri - se, ton los et pris i'ex - alte et
Pour te chan - ter, l'ay faict em - pri - se, pour te chan - ter, i'ay faict em -
fault que de tous mes es - pritz
vaut les grans me pre - sen - ter,
de tous mes es - pritz Ton los et pris l'ex - alte et
grans me pre - sen - ter Pour te chan - ter, l'ay faict em -
17
pri - se: ton los et pris i'ex - alte et pri - - - - - se.
pri - se. pour te chan - ter, i'ay faict em - pri - - - - - se.
pri - se: ton los et pris i'ex - alte et pri - - - - - se.
- pri - se. pour te chan - ter, i'ay faict em - pri - - - - - se.
Ton los et pris l'ex - alte et pri - - - - - - se.
Pour te chan - ter, l'ay faict em - pri - - - - - - se.
pri - se: ton los et pris i'ex - alte et pri - se.
pri - se. pour te chan - ter, i'ay faict em - pri - se.


23
En ton sainct Temple a - do - - - - - - re - ray, en
En ton sainct Temple a - do - - re - ray, a - do - re - -
En ton sainct Temple a - do - -
En ton sainct Temple a - do - re - -
28
ton sainct Temple a - do - re - ray, a - - do - -
ray, a - - - do - re - ray, a - do - - - - - re -
- re - ray, a - do - - re - ray, en ton sainct Temple a - do - re - -
ray, a - - do - - - - re - ray, a - do - - - re - -
33

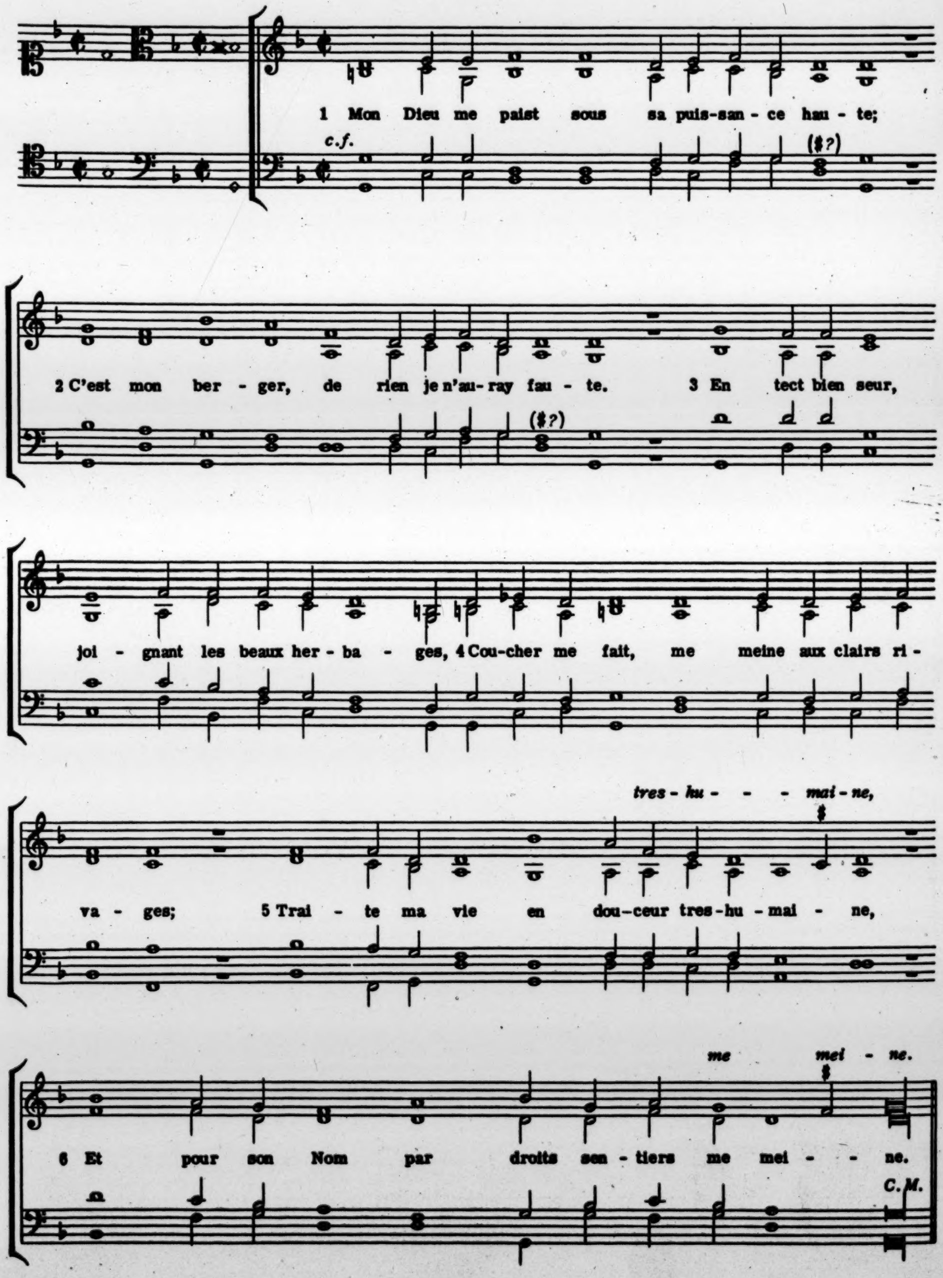

ton sainct Temple a - do - re - ray, ___ a - do - re -
ray, a - a - do - re - ray, a - do - - - re -
- re - ray, a - do - re - ray, en ton sainct Temple a - do - re -
ray, a - - do - - - re - ray, a - do - re -
33
- re - ray, Ce - le - bre -
ray, Ce - le - bre - ray, ce - le - bre -
ray, Ce - le - bre - ray Ta re-nom-me - -
ray, Ce - le - bre - ray Ta re-nom - me - - - e,
39
- ray Ta re-nom-me - e, ta re-nom - me - e
ray Ta re-nom - me - - - e
e, ce - le-bre-ray ta re-nom-me - - e Pour l'a -
ce - le - bre - ray ta re-nom-me - e, ta re-nom-me - e ___ Pour


45
Pour l'a-mour de ta grand' bon- - - -
Pour l'a-mour de ta grand' bon-te, de ta grand'
mour de ta grand' bon- - - te, Et fe-
l'a mour de ta grand' bon- - te, Et fe-aul-
51
te Et fe-aul-te Tant es-ti-me- -
bon-te Et fe-aul-te Tant es-ti-me-e,
aul-te Tant es-ti-me- - - - e, et fe-aul-te tant es-ti-
te Tant es-ti-me- - - e, et fe-aul-te tant
57
- e, et fe-aul- - - -te tant


te Et fe-aul-te Tant es-ti-me-
bon-te Et fe-aul-te Tant es-ti-me-e,
aul-te Tant es-ti-me- - - - e, et fe-aul-te tant es-ti-
te Tant es-ti-me- - - e, et fe-aul-te tant
57
- - - - - - - e, et fe-aul- - - -te tant
et fe-aul-te tant es-ti-me- - - e, et fe- -aul-te tant
- -me - e, tant es-ti- -me- - - e, tant es-ti-me- e,
es- -ti-me - e, tant es- -ti-me- - - e, tant es- ti - me - e, tant
63
es-ti-me- - - - - - - - - e, es- -ti-me - e.
es-ti- -me- - - e, et fe-aul-te tant es-ti-me - e.
tant es-ti- - -me - e.
es - ti - me - - e, et fe-aul-te tant es-ti-me - e.

Pseaume XXIII. Mon Dieu me paist sous sa puissance haute

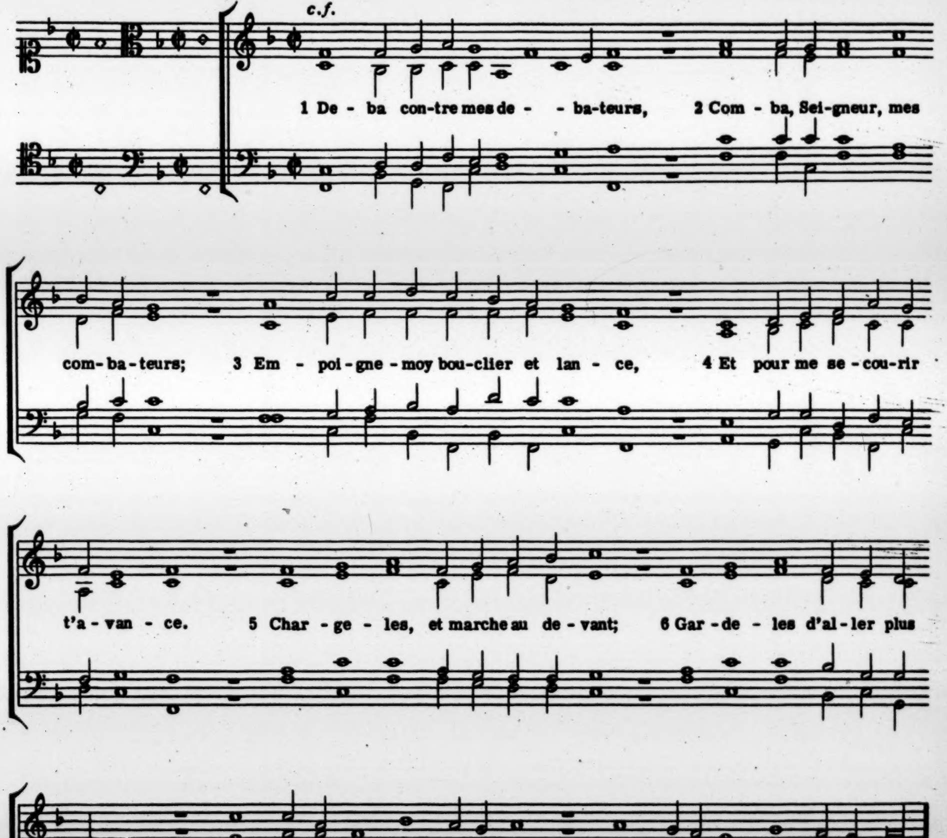
Dominus regit me


1 Mon Dieu me paist sous sa puis-san-ce hau-te;
c.f.
(♯?)
2 C'est mon ber-ger, de rien je n'au-ray fau-te.
(♯?)
3 En tect bien seur,
joi-gnant les beaux her-ba-ges, 4 Cou-cher me fait, me meine aux clairs ri-
tres-hu-mai-ne,
♯
va-ges; 5 Trai-te ma vie en dou-ceur tres-hu-mai-ne,
me mei-ne.
♯
6 Et pour son Nom par droits sen-tiers me mei-ne.
C.M.

Pseaume XXXV.

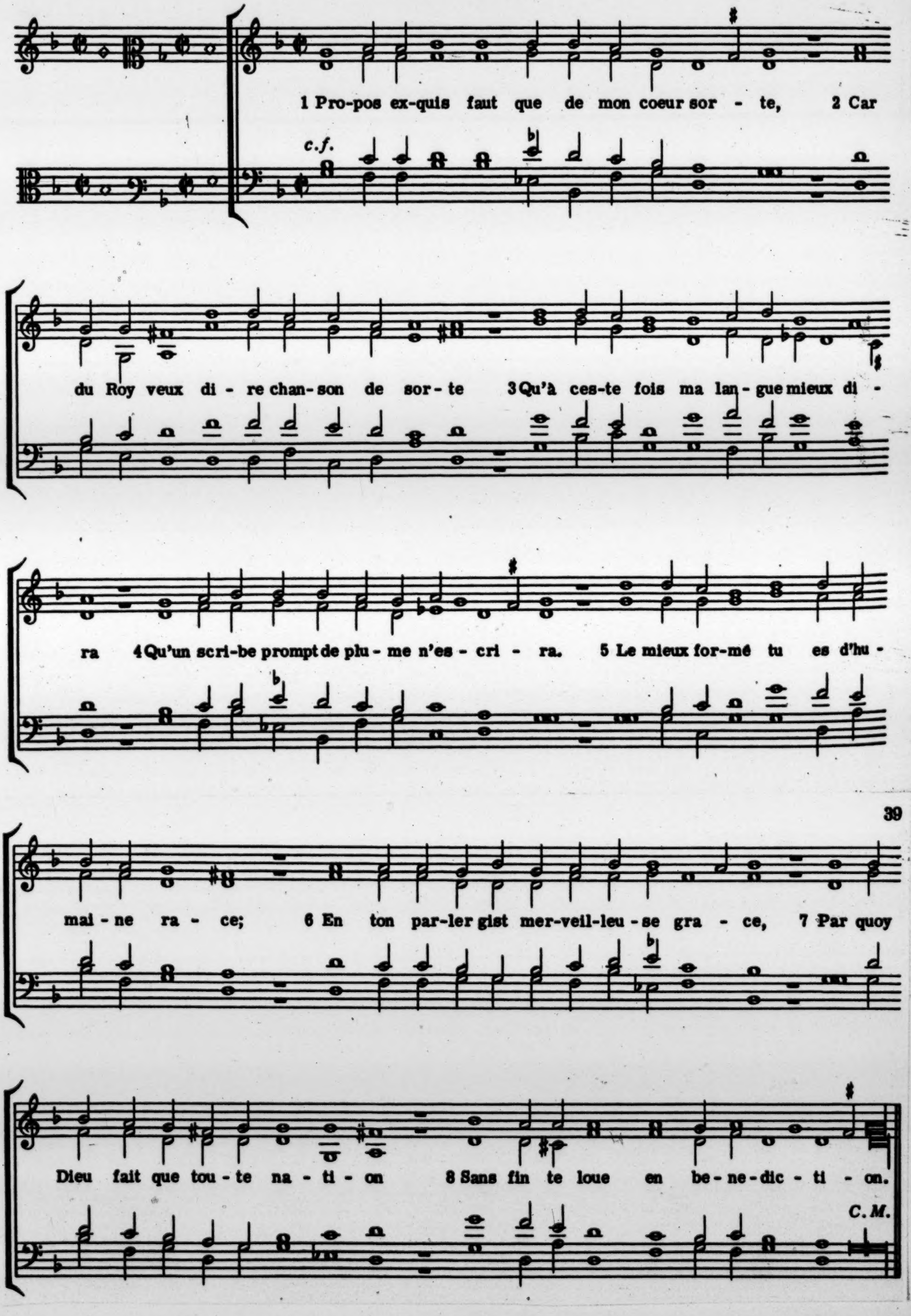
Deba contre mes debateurs

Judica Domine nocentes


c.f.
1 De - ba con-tre mes de - - ba-teurs, 2 Com - ba, Sei-gneur, mes
com - ba - teurs; 3 Em - poi - gne - moy bou-clier et lan - ce, 4 Et pour me se - cou-rir
t'a - van - ce. 5 Char - ge - les, et marche au de - vant; 6 Gar - de - les d'al - ler plus
a - vant. 7 Di à mon ame: "A - me, je suis 8 Ce - lui qui ga - ren - tir te puis".
T.B.

Pseaume XLV. Propos exquis faut que de mon coeur sorte

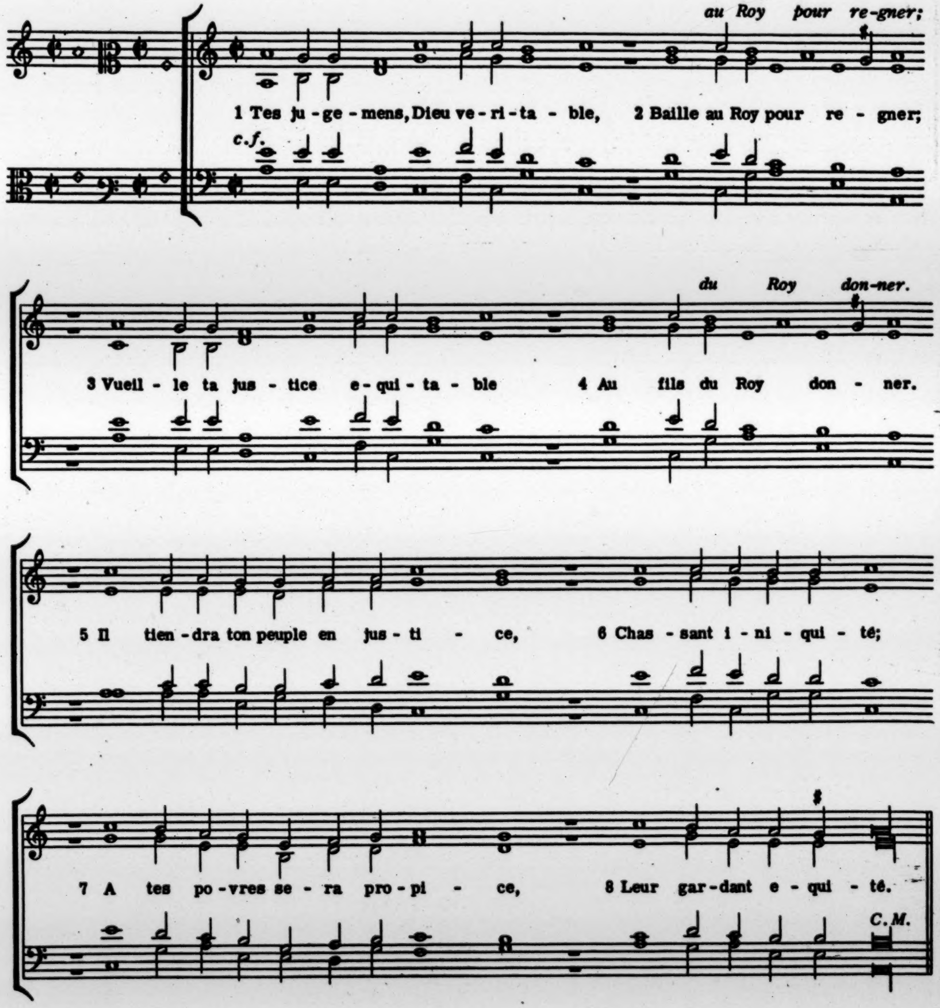
Eructavit cor meum


c.f.
1 Pro-pos ex-quis faut que de mon coeur sor - te, 2 Car
du Roy veux di - re chan-son de sor - te 3 Qu'à ces-te fois ma lan - gue mieux di -
ra 4 Qu'un scri-be prompt de plu - me n'es - cri - ra. 5 Le mieux for-mé tu es d'hu -
mai - ne ra - ce; 6 En ton par-ler gist mer-veil-leu - se gra - ce, 7 Par quoy
Dieu fait que tou - te na - ti - on 8 Sans fin te loue en be - ne - dic - ti - on.
C.M.

Pseaume LXXII.

Tes jugemens, Dieu veritable

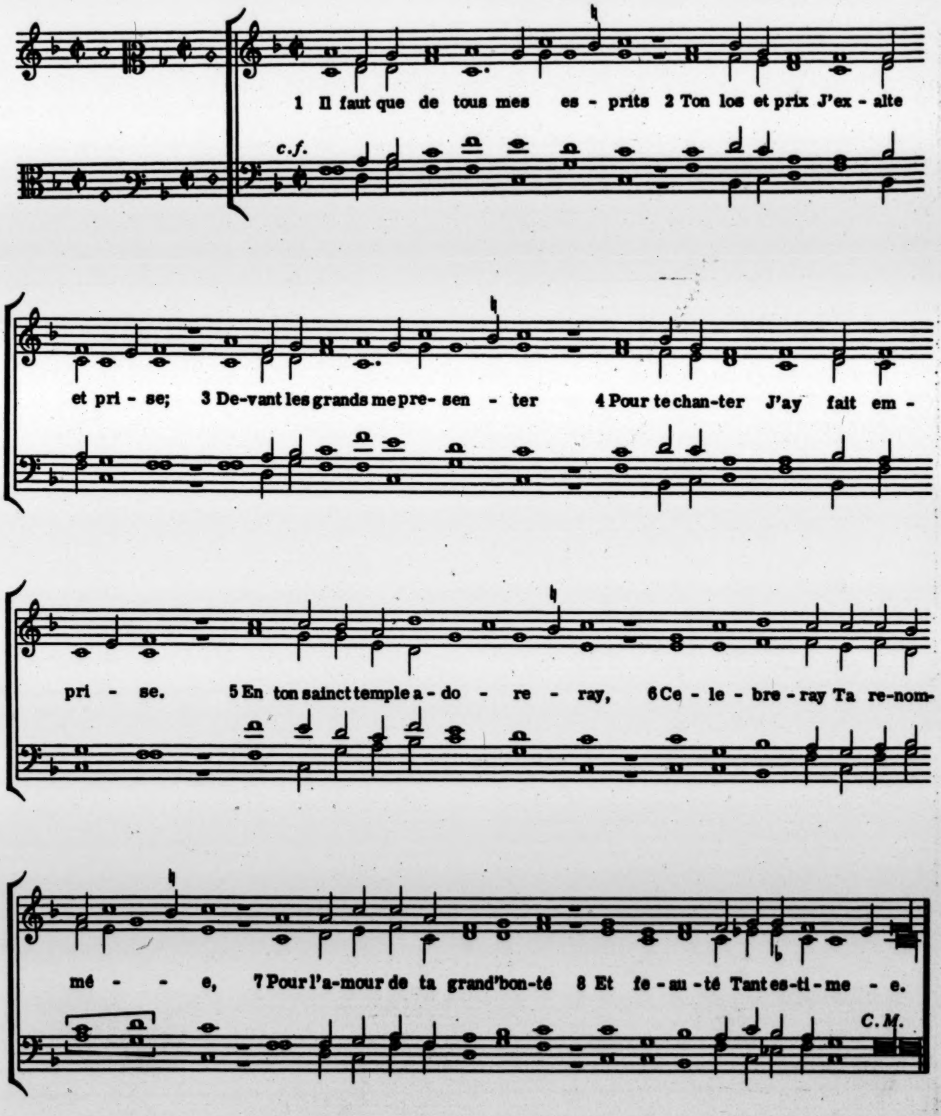
Deus judicium tuum regi da


au Roy pour re-gner;
1 Tes ju - ge - mens, Dieu ve - ri - ta - ble, 2 Baille au Roy pour re - gner;
c.f.
du Roy don-ner.
3 Vueil - le ta jus - tice e - qui - ta - ble 4 Au fils du Roy don - ner.
5 Il tien - dra ton peuple en jus - ti - ce, 6 Chas - sant i - ni - qui - té;
7 A tes po - vres se - ra pro - pi - ce, 8 Leur gar - dant e - qui - té.
C. M.

Pseaume CXXXVIII.

Il faut que de tous mes esprits

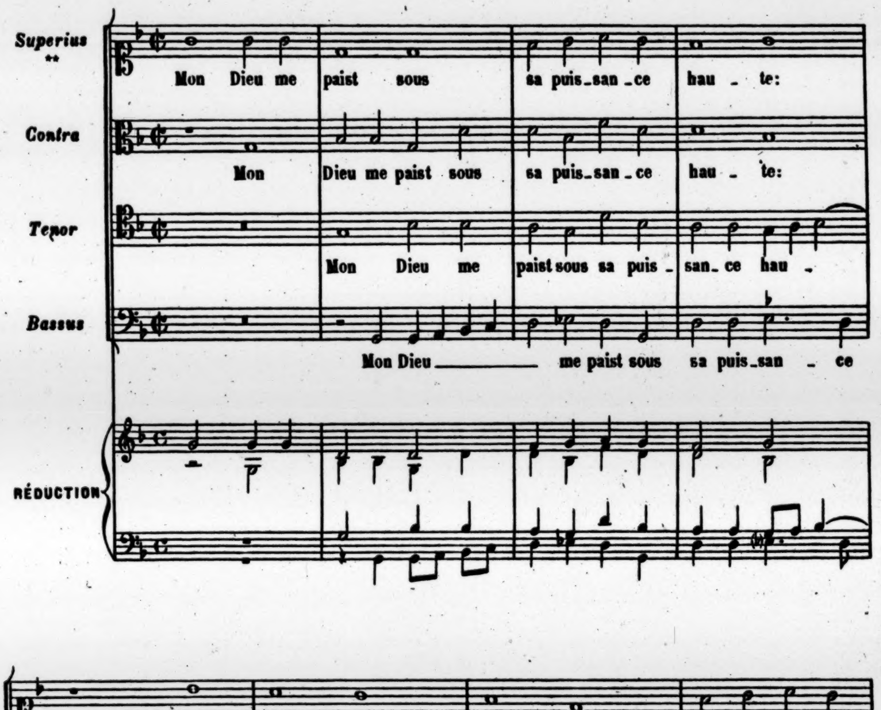
Confitebor tibi Domine

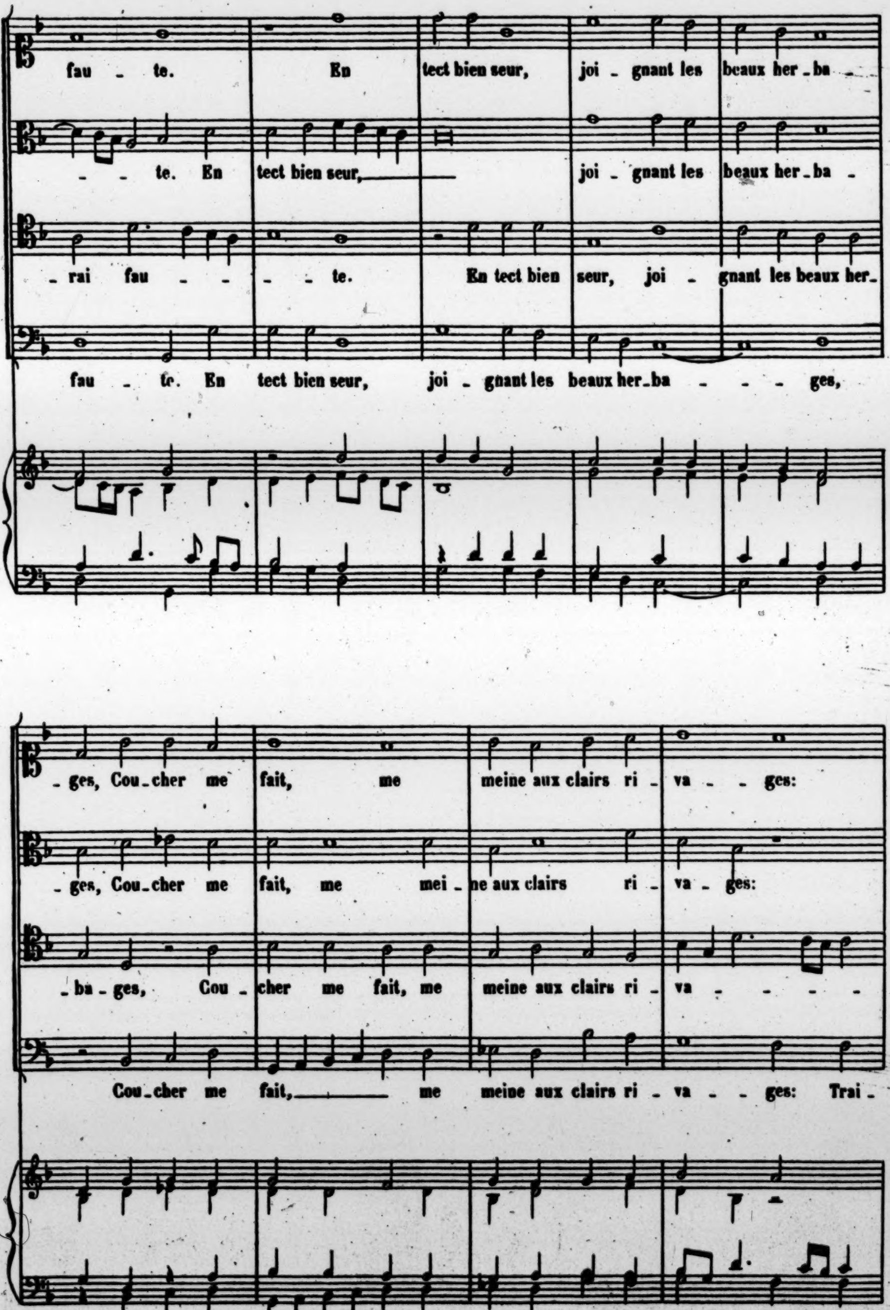

1 Il faut que de tous mes es - prits 2 Ton los et prix J'ex - alte
c.f.
et pri - se; 3 De-vant les grands me pre - sen - ter 4 Pour te chan-ter J'ay fait em -
pri - se. 5 En ton sainct temple a - do - re - ray, 6 Ce - le - bre - ray Ta re-nom-
mé - - e, 7 Pour l'a-mour de ta grand'bon-té 8 Et fe - au - té Tant es-ti - me - e.
C.M.

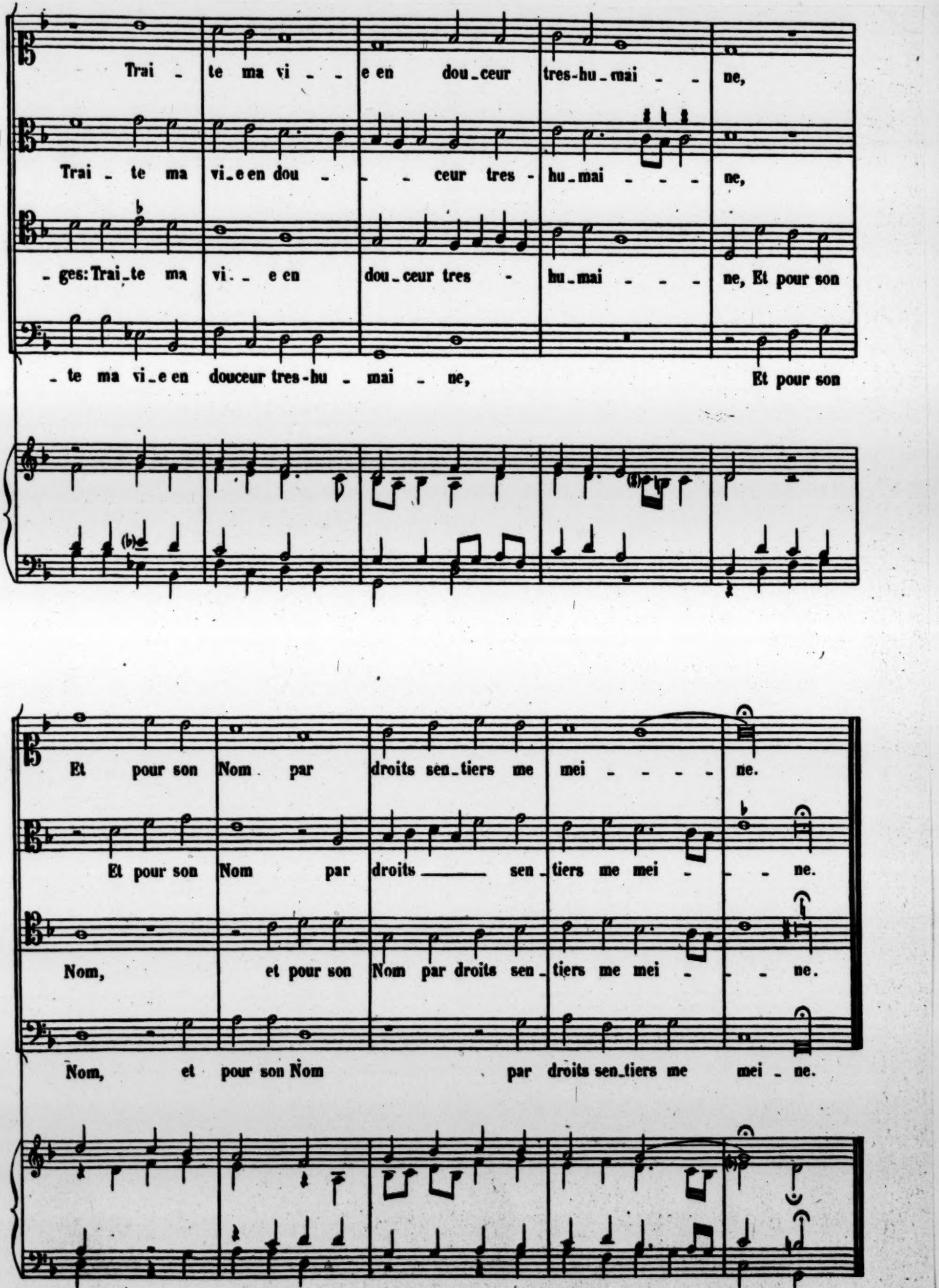
LXXXIX

PSAUME XXIII
(Dominus regit me)

Paroles françaises
de CLÉMENT MAROT


Superius
**
Contra
Tenor
Bassus
RÉDUCTION
Mon Dieu me paist sous sa puis-san-ce hau-te: C'est mon ber-gier, de rien je n'au-rai
Mon Dieu me paist sous sa puis-san-ce hau-te: C'est mon ber-gier, de rien je n'au-rai fau-
Mon Dieu me paist sous sa puis-san-ce hau-te: C'est mon ber-gier, de rien je n'au-
Mon Dieu me paist sous sa puis-san-ce hau-te: C'est mon ber-gier, de rien je n'au-rai

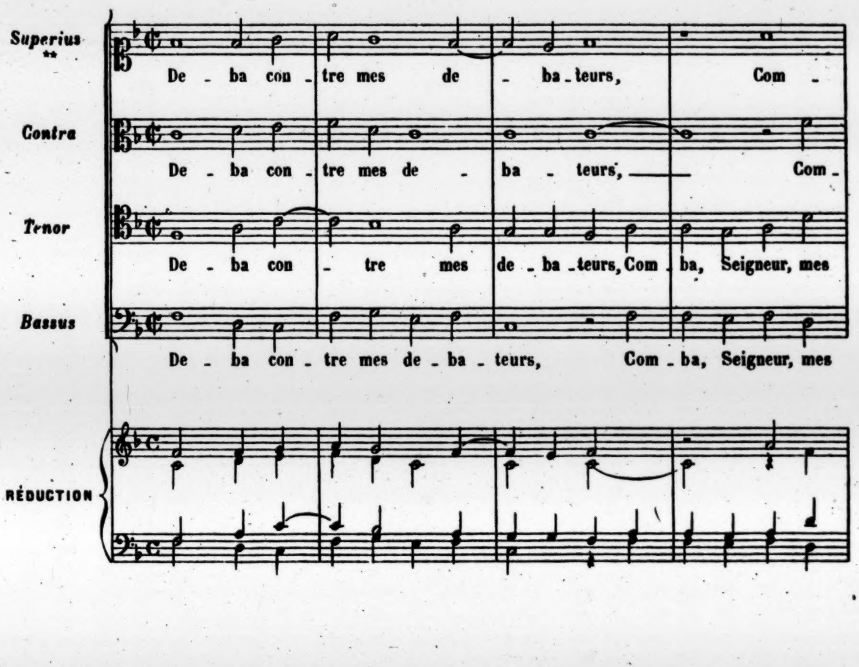

fau - te. En tect bien seur, joi - gnant les beaux her - ba -
- - te. En tect bien seur, joi - gnant les beaux her - ba -
- rai fau - - - - te. En tect bien seur, joi - gnant les beaux her -
fau - te. En tect bien seur, joi - gnant les beaux her - ba - - - - ges,
- ges, Cou - cher me fait, me meine aux clairs ri - va - - ges:
- ges, Cou - cher me fait, me mei - ne aux clairs ri - va - ges:
- ba - ges, Cou - cher me fait, me meine aux clairs ri - va - - - - -
Cou - cher me fait, me meine aux clairs ri - va - - ges: Trai -

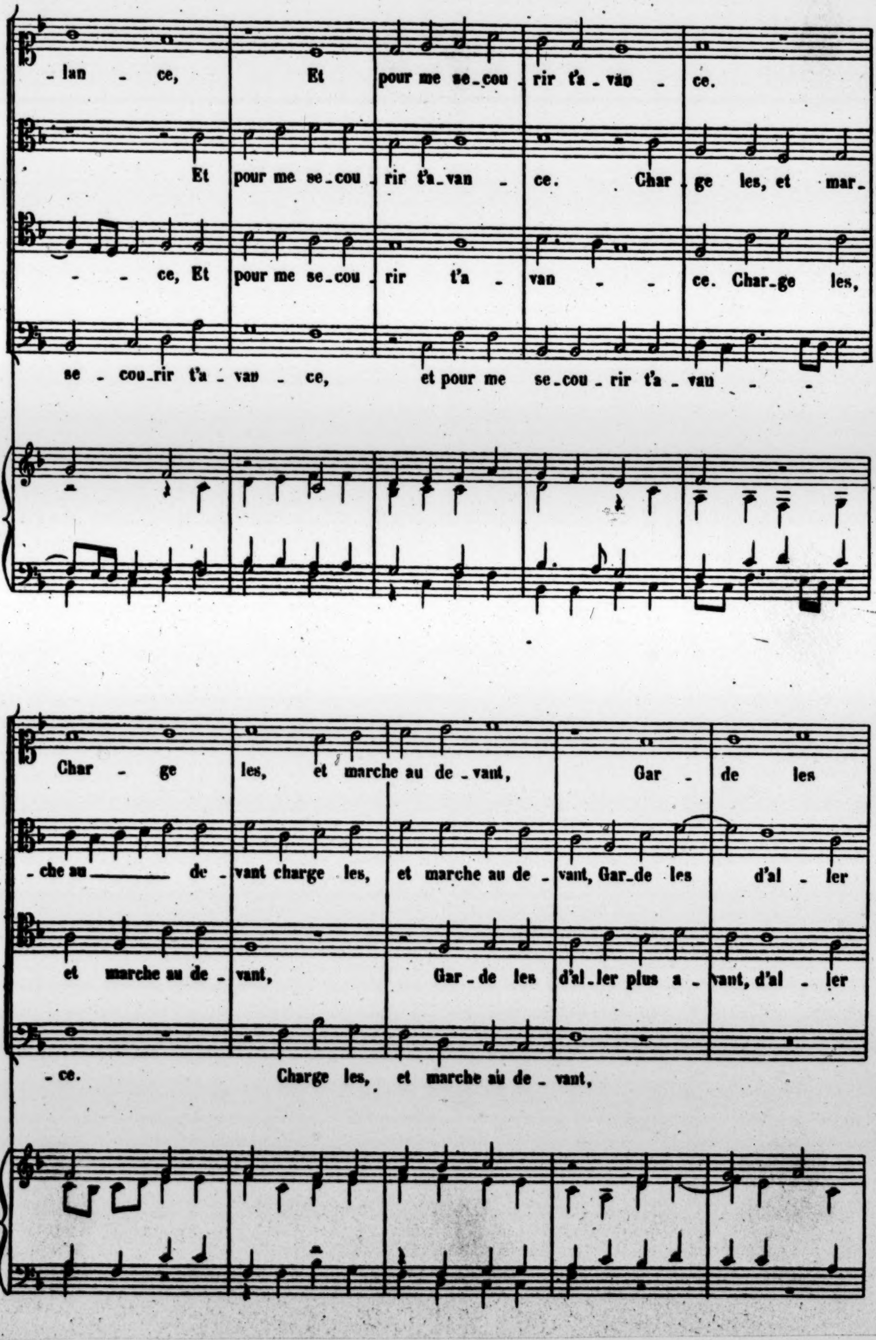

Trai - te ma vi - - e en dou_ceur tres-hu_mai - - ne,
Trai - te ma vi_e en dou - - - ceur tres - hu_mai - - - - ne,
- ges: Trai_te ma vi - - e en dou_ceur tres - hu_mai - - - - ne, Et pour son
- te ma vi_e en douceur tres-hu - mai - ne, Et pour son
Et pour son Nom par droits sen_tiers me mei - - - - ne.
Et pour son Nom par droits sen_tiers me mei - - ne.
Nom, et pour son Nom par droits sen_tiers me mei - - ne.
Nom, et pour son Nom par droits sen_tiers me mei - ne.

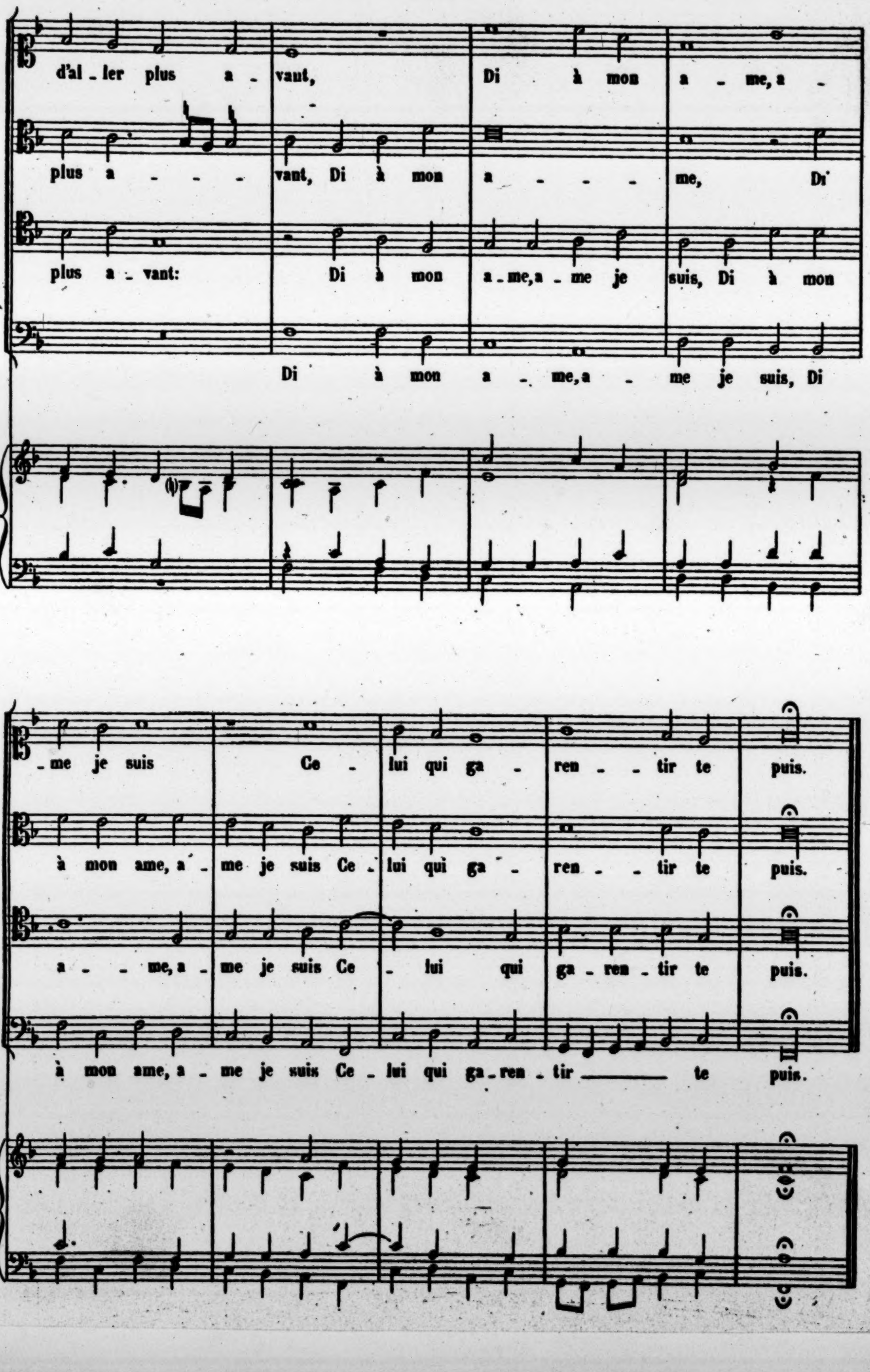
XX

PSAUME XXXV
(Iudica, Domine, nocentes)

Paroles françaises
de THÉODORE DE BÈZE


Superius
Contra
Tenor
Bassus
RÉDUCTION
De - ba contre mes de - ba_teurs, Com - ba, Seigneur, mes com_ba_teurs, Em - poi_gne moi bouclier et
De - ba contre mes de - ba - teurs, Com - ba, Seigneur, mes com - - ba_teurs, Em poigne moi bou_clier et lan_ce,
De - ba con - tre mes de - ba_teurs, Com - ba, Seigneur, mes com_ba_teurs, Em_poigne moi bouclier et lan -
De - ba con - tre mes de - ba - teurs, Com - ba, Seigneur, mes com_ba_teurs, Em - poigne moi bou_clier et lan - - ce, Et pour me

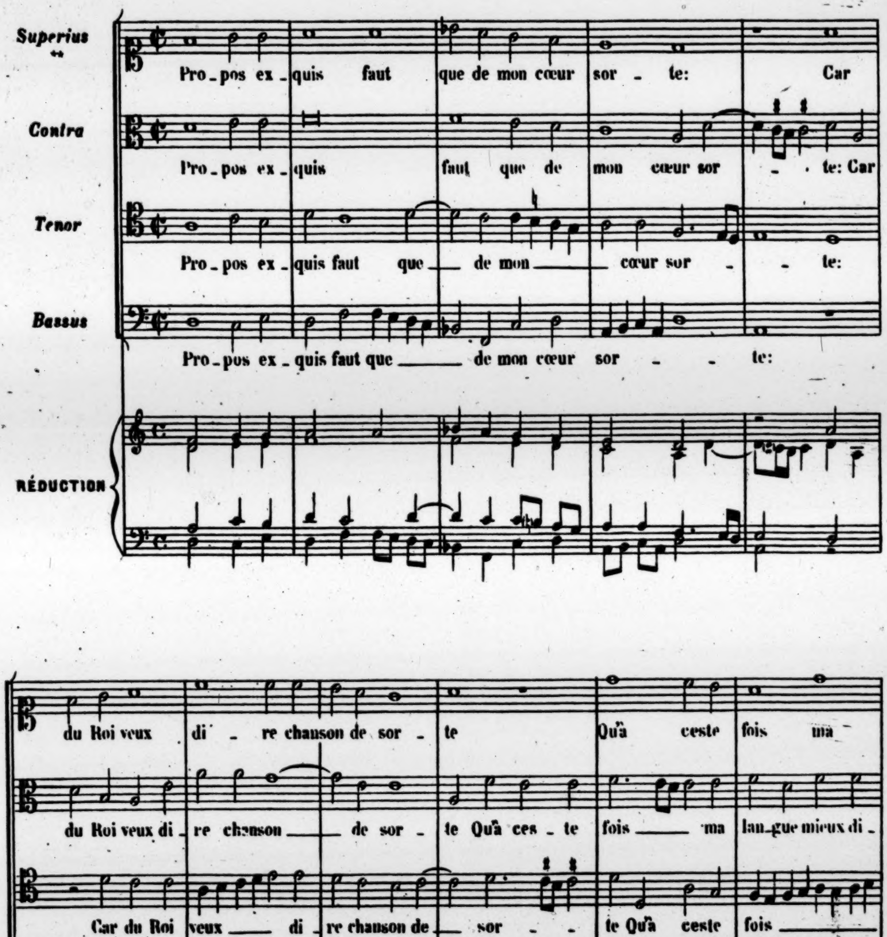

- lan - ce, Et pour me se_cou _ rir t'a_van - ce.
Et pour me se_cou _ rir t'a_van - ce. Char _ ge les, et mar_
- - ce, Et pour me se_cou _ rir t'a - van - - ce. Char_ge les,
se - cou_rir t'a _ van - ce, et pour me se_cou _ rir t'a _ van - -
Char - ge les, et marche au de _ vant, Gar - de les
_ che au de _ vant charge les, et marche au de _ vant, Gar_de les d'al _ ler
et marche au de _ vant, Gar _ de les d'al_ler plus a _ vant, d'al _ ler
_ ce. Charge les, et marche au de _ vant,

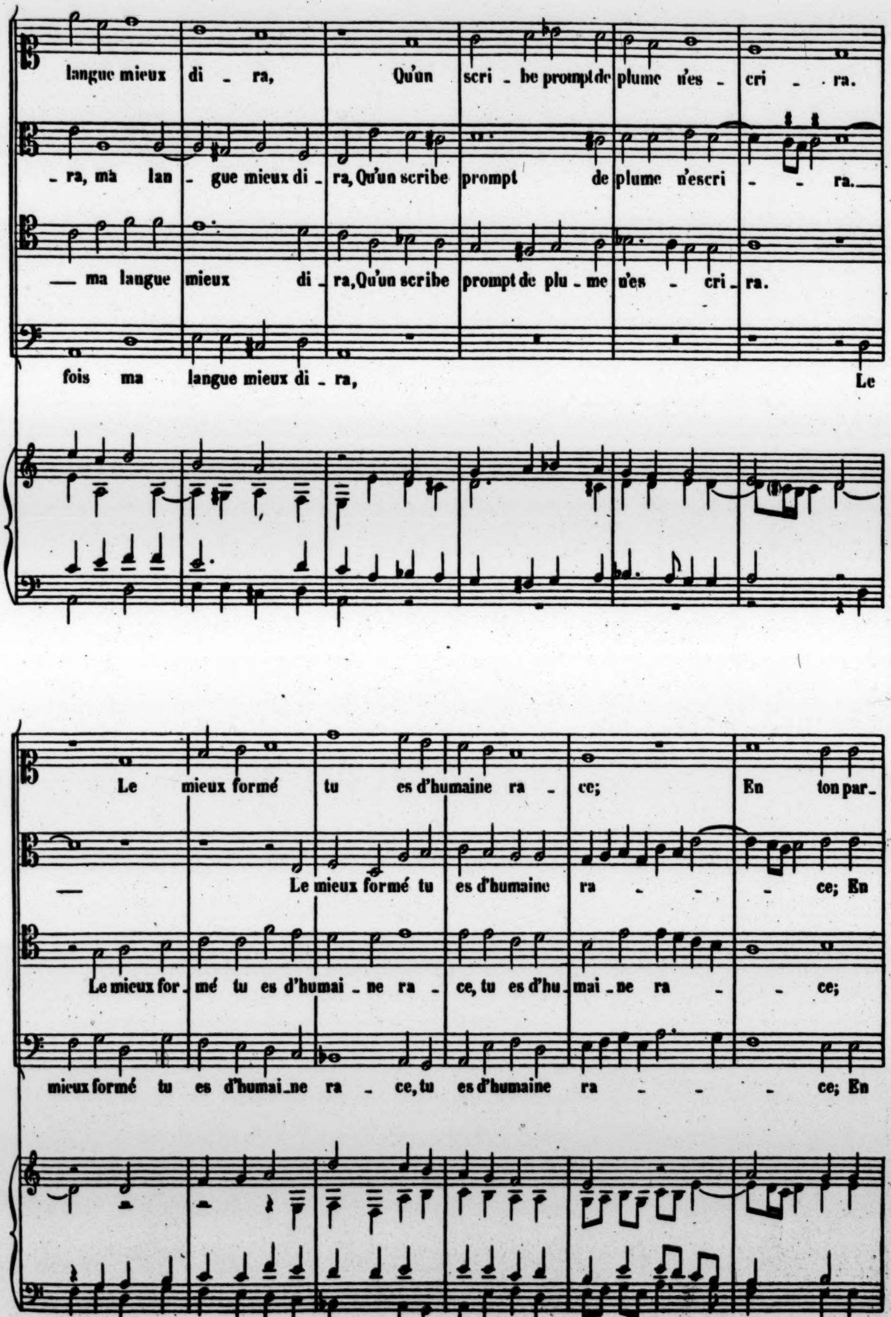

d'al - ler plus a - vant, Di à mon a - me, a -
plus a - - - - vant, Di à mon a - - - - me, Di
plus a - vant: Di à mon a - me, a - me je suis, Di à mon
Di à mon a - me, a - me je suis, Di
- me je suis Ce - lui qui ga - ren - - tir te puis.
à mon ame, a - me je suis Ce - lui qui ga - ren - - tir te puis.
a - - me, a - me je suis Ce - lui qui ga - ren - tir te puis.
à mon ame, a - me je suis Ce - lui qui ga - ren - tir ——— te puis.

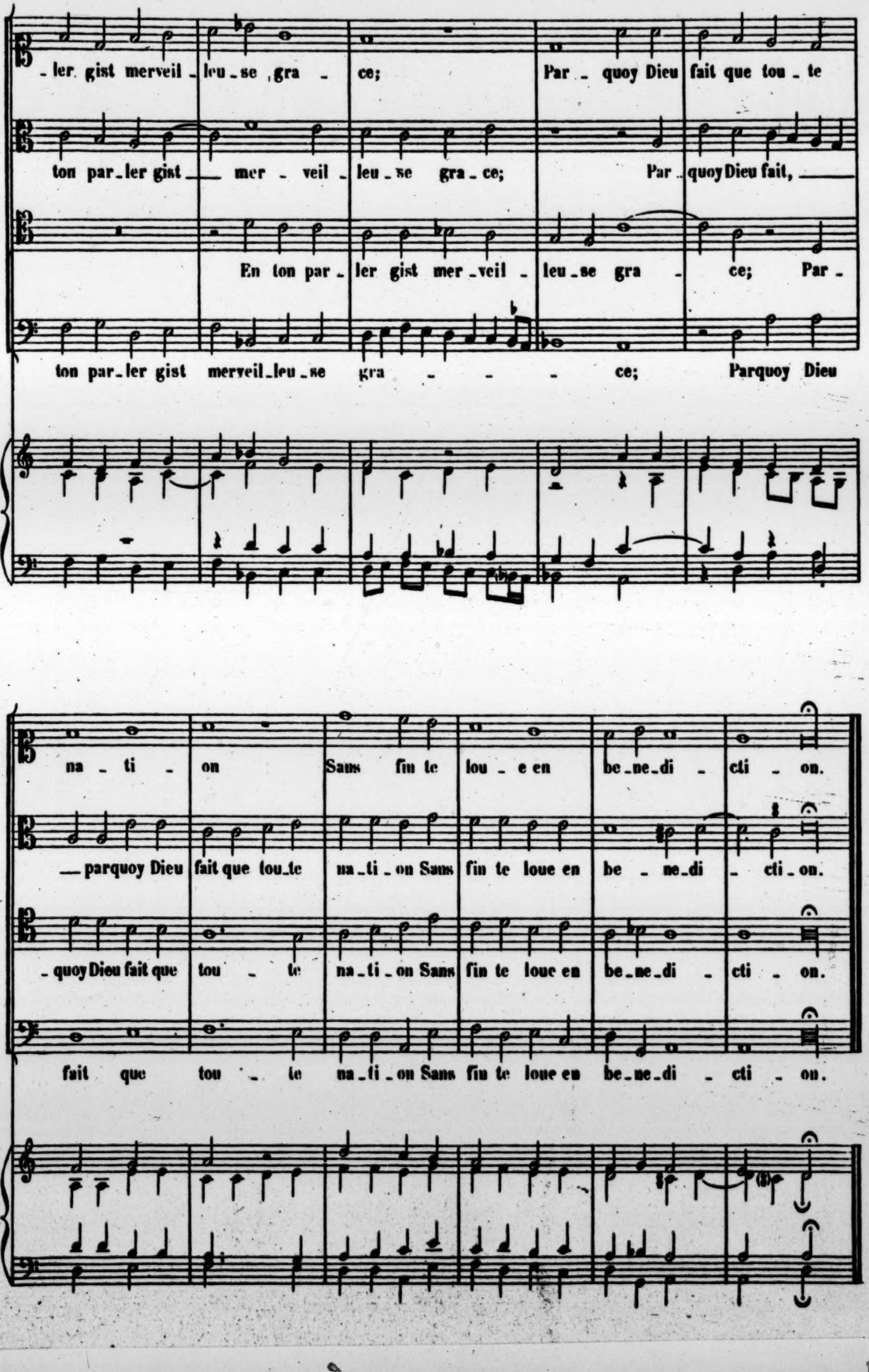
LIV

PSAUME XLV
(Eructavit cor meum)

Paroles françaises
de CLÉMENT MAROT

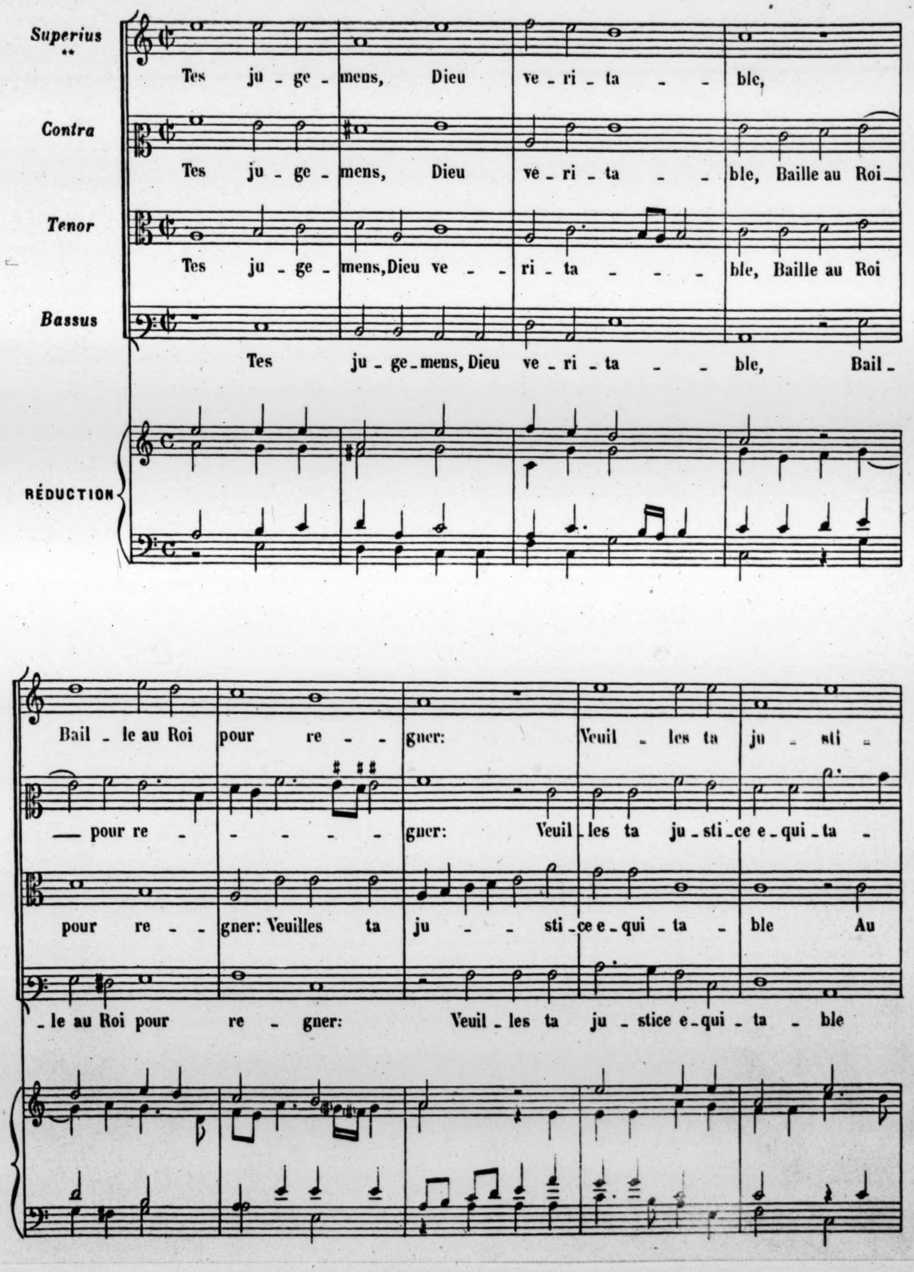

Superius
Contra
Tenor
Bassus
RÉDUCTION
Pro_pos ex_quis faut que de mon cœur sor _ te: Car
Pro_pos ex_quis faut que de mon cœur sor _ te: Car
Pro_pos ex_quis faut que __ de mon ____ cœur sor _ _ te:
Pro_pos ex_quis faut que ____ de mon cœur sor _ _ te:
du Roi veux di _ re chanson de sor _ te Qu'à ceste fois ma _
du Roi veux di _ re chanson ____ de sor _ te Qu'à ces _ te fois ____ ma lan_gue mieux di _
Car du Roi veux ____ di _ re chanson de __ sor _ _ te Qu'à ceste fois ______
Car du Roi veux di _ re chanson de sor _ _ _ _ te Qu'à ces_te

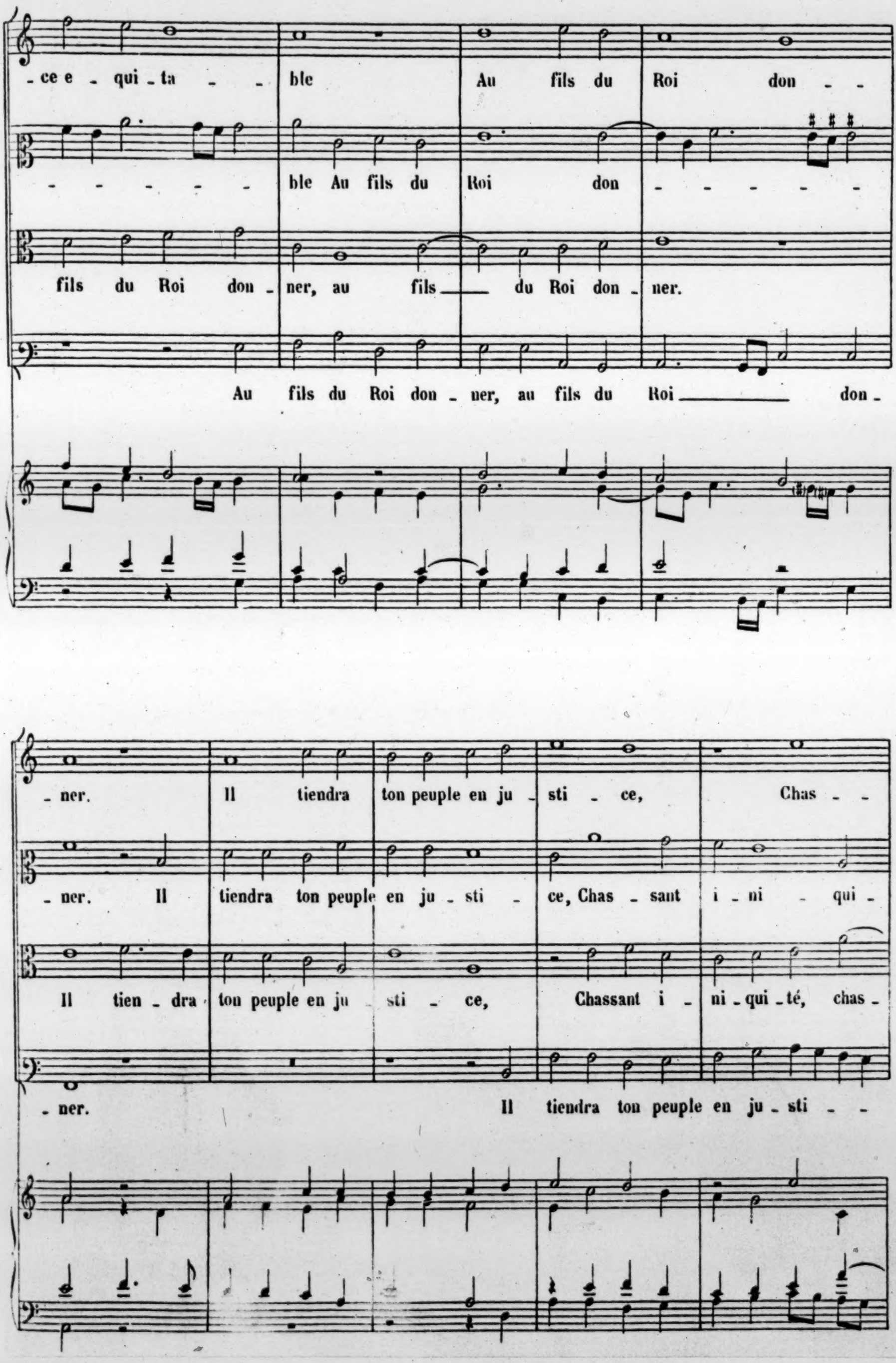

langue mieux di - ra, Qu'un scri - be prompt de plume n'es - cri - ra.
- ra, ma lan - gue mieux di - ra, Qu'un scribe prompt de plume n'escri - - ra.
— ma langue mieux di - ra, Qu'un scribe prompt de plu - me n'es - cri - ra.
fois ma langue mieux di - ra, Le
Le mieux formé tu es d'humaine ra - ce; En ton par -
— Le mieux formé tu es d'humaine ra - - - ce; En
Le mieux for - mé tu es d'humai - ne ra - ce, tu es d'hu - mai - ne ra - - ce;
mieux formé tu es d'humai - ne ra - ce, tu es d'humaine ra - - - ce; En

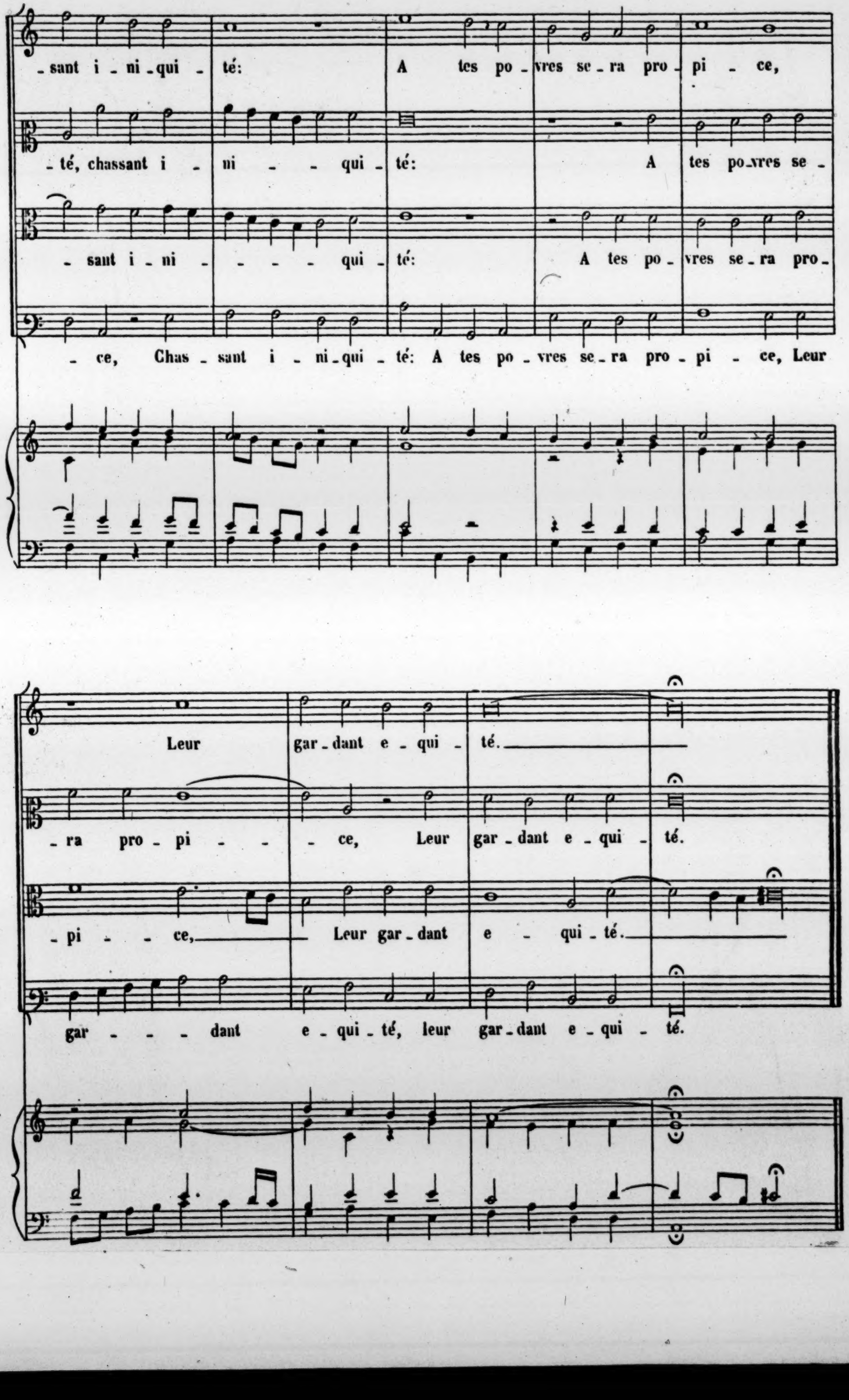

-ler gist merveil-leu-se gra-ce; Par-quoy Dieu fait que tou-te
ton par-ler gist mer-veil-leu-se gra-ce; Par-quoy Dieu fait,
En ton par-ler gist mer-veil-leu-se gra-ce; Par-
ton par-ler gist merveil-leu-se gra-ce; Parquoy Dieu
na-ti-on Sans fin te lou-e en be-ne-di-cti-on.
parquoy Dieu fait que tou-te na-ti-on Sans fin te loue en be-ne-di-cti-on.
-quoy Dieu fait que tou-te na-ti-on Sans fin te loue en be-ne-di-cti-on.
fait que tou-te na-ti-on Sans fin te loue en be-ne-di-cti-on.

PSAUME LXXII
(Deus iudicium tuum)

Paroles françaises
de **CLÉMENT MAROT**

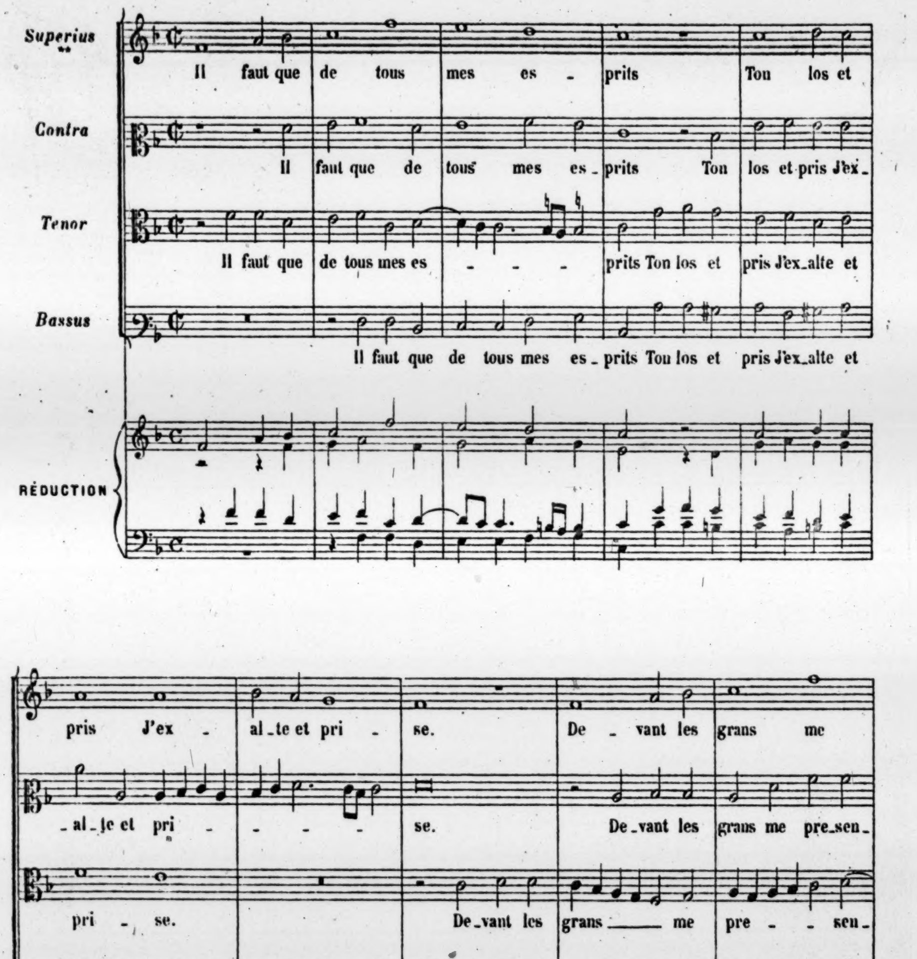

Superius
**
Contra
Tenor
Bassus
RÉDUCTION
Tes ju - ge - mens, Dieu ve - ri - ta - - ble,
Tes ju - ge - mens, Dieu ve - ri - ta - - ble, Baille au Roi — pour re - - - - - gner: Veuil - les ta ju - sti - ce e - qui - ta -
Tes ju - ge - mens, Dieu ve - - ri - ta - - - - ble, Baille au Roi pour re - - gner: Veuilles ta ju - - - sti - ce e - qui - ta - ble Au
Tes ju - ge - mens, Dieu ve - ri - ta - - ble, Bail - le au Roi pour re - gner: Veuil - les ta ju - stice e - qui - ta - ble
Bail - le au Roi pour re - - gner: Veuil - les ta ju - sti -

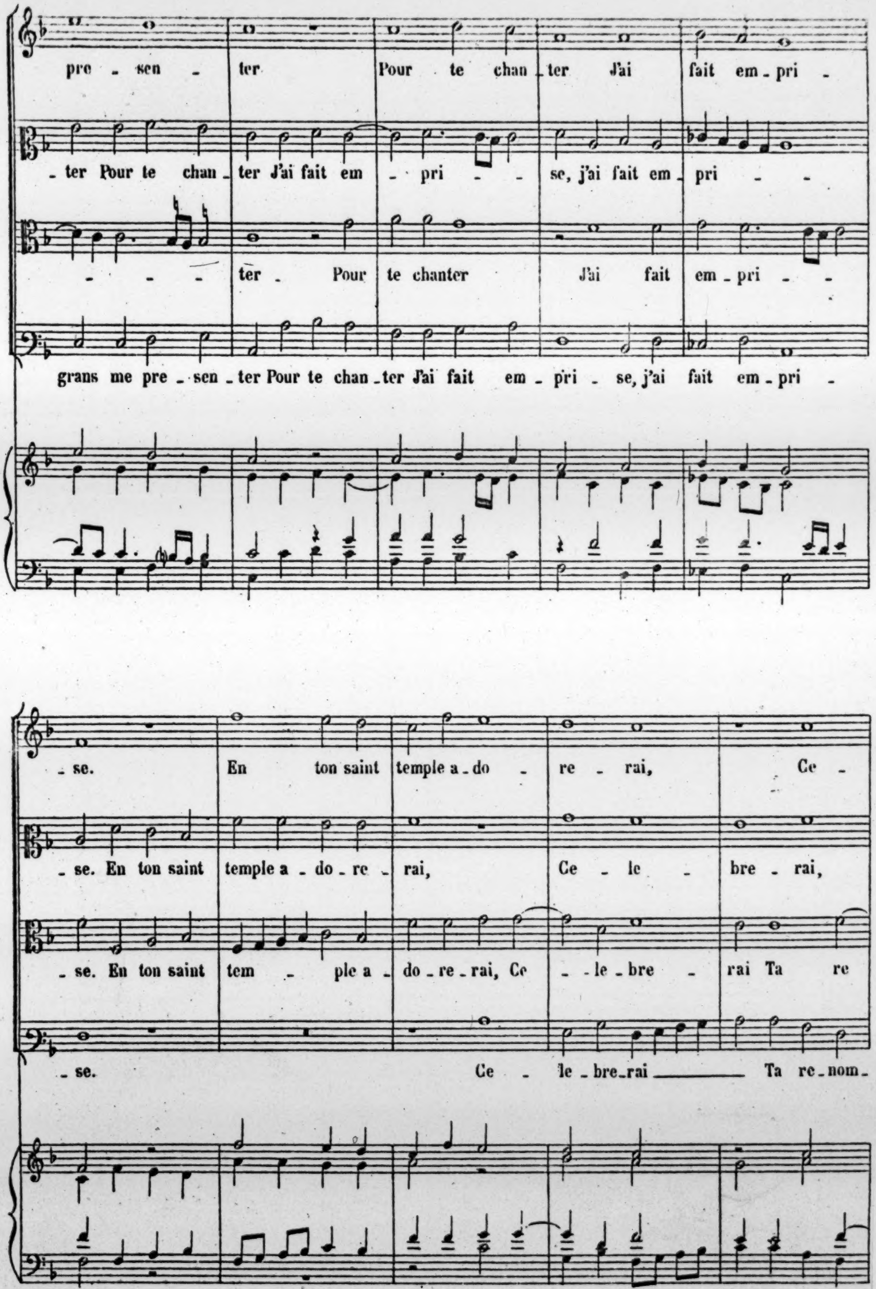

- ce e - qui - ta - - ble Au fils du Roi don - -
- - - - - ble Au fils du Roi don - - - - - -
fils du Roi don - ner, au fils du Roi don - ner.
Au fils du Roi don - ner, au fils du Roi don -
- ner. Il tiendra ton peuple en ju - sti - ce, Chas -
- ner. Il tiendra ton peuple en ju - sti - ce, Chas - sant i - ni - qui -
Il tien - dra ton peuple en ju - sti - ce, Chassant i - ni - qui - té, chas -
- ner. Il tiendra ton peuple en ju - sti -

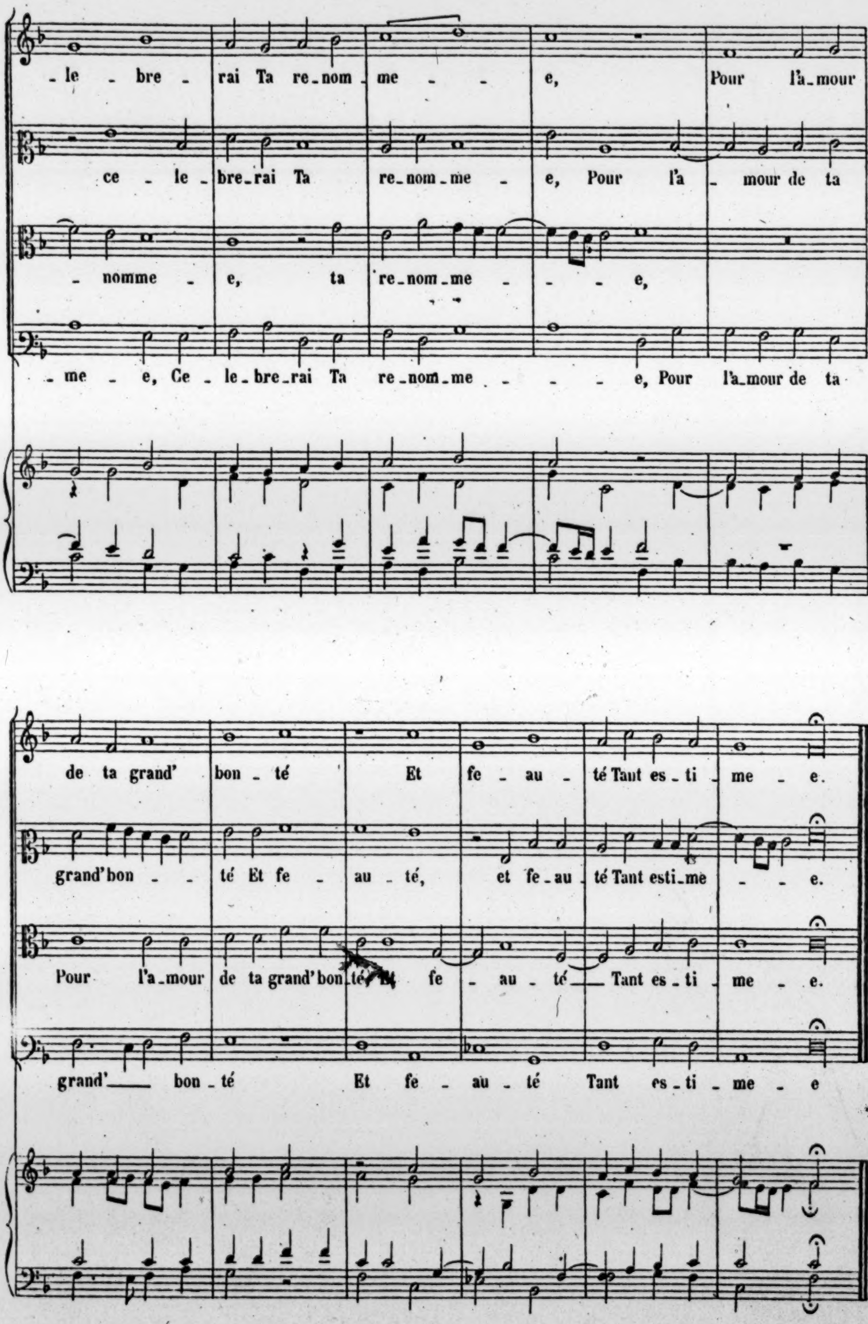

sant i ni qui té: A tes po vres se ra pro pi ce,
té, chassant i ni qui té: A tes po vres se
sant i ni qui té: A tes po vres se ra pro
ce, Chas sant i ni qui té: A tes po vres se ra pro pi ce, Leur
Leur gar dant e qui té.
ra pro pi ce, Leur gar dant e qui té.
pi ce, Leur gar dant e qui té.
gar dant e qui té, leur gar dant e qui té.

PSAUME CXXXVIII
(Confitebor tibi Domine)

Paroles françaises
de CLÉMENT MAROT


Superius
Il faut que de tous mes es - prits Tou los et
Contra
Il faut que de tous mes es - prits Ton los et pris J'ex-
Tenor
Il faut que de tous mes es - - - prits Ton los et pris J'ex-alte et
Bassus
Il faut que de tous mes es-prits Ton los et pris J'ex-alte et
RÉDUCTION
pris J'ex - al-te et pri - se. De - vant les grans me
-al-te et pri - - - - se. De-vant les grans me pre-sen-
pri - se. De-vant les grans me pre - - sen-
pri - - se, j'ex-al-te et pri - - - se: De-vant les

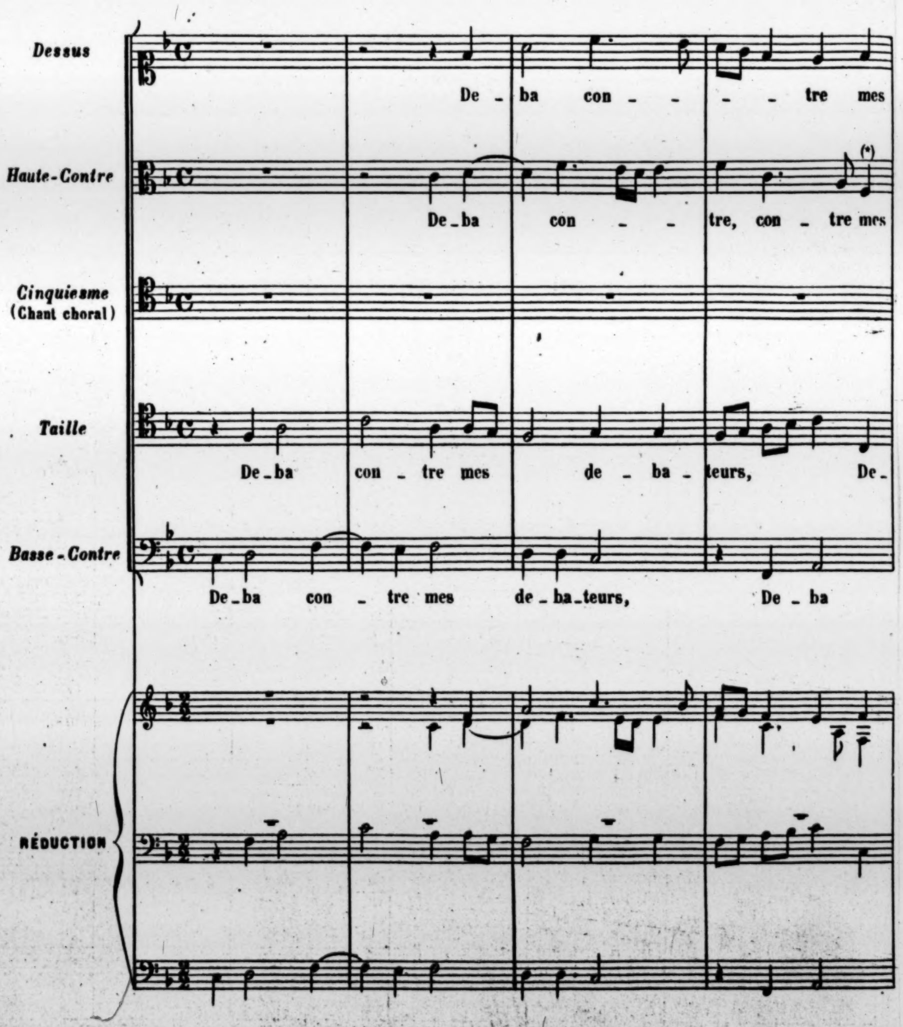

pre - sen - ter Pour te chan - ter J'ai fait em - pri -
- ter Pour te chan - ter J'ai fait em - pri - - se, j'ai fait em - pri - -
- - - ter - Pour te chanter J'ai fait em - pri - -
grans me pre - sen - ter Pour te chan - ter J'ai fait em - pri - se, j'ai fait em - pri -
- se. En ton saint temple a - do - re - rai, Ce -
- se. En ton saint temple a - do - re - rai, Ce - le - bre - rai,
- se. En ton saint tem - ple a - do - re - rai, Ce - le - bre - rai Ta re
- se. Ce - le - bre - rai Ta re - nom -

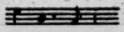

-le - bre - rai Ta re_nom - me - - e, Pour l'a_mour
ce - le - bre_rai Ta re_nom_me - e, Pour l'a - mour de ta
- nomme - e, ta re_nom_me - - - e,
- me - e, Ce - le_bre_rai Ta re_nom_me - - - e, Pour l'a_mour de ta
de ta grand' bon - té Et fe - au - té Tant es_ti - me - e.
grand' bon - - té Et fe - au - té, et fe_au - té Tant esti_me - - e.
Pour l'a_mour de ta grand' bon_té, Et fe - au - té Tant es_ti - me - e.
grand' bon - té Et fe - au - té Tant es_ti - me - e

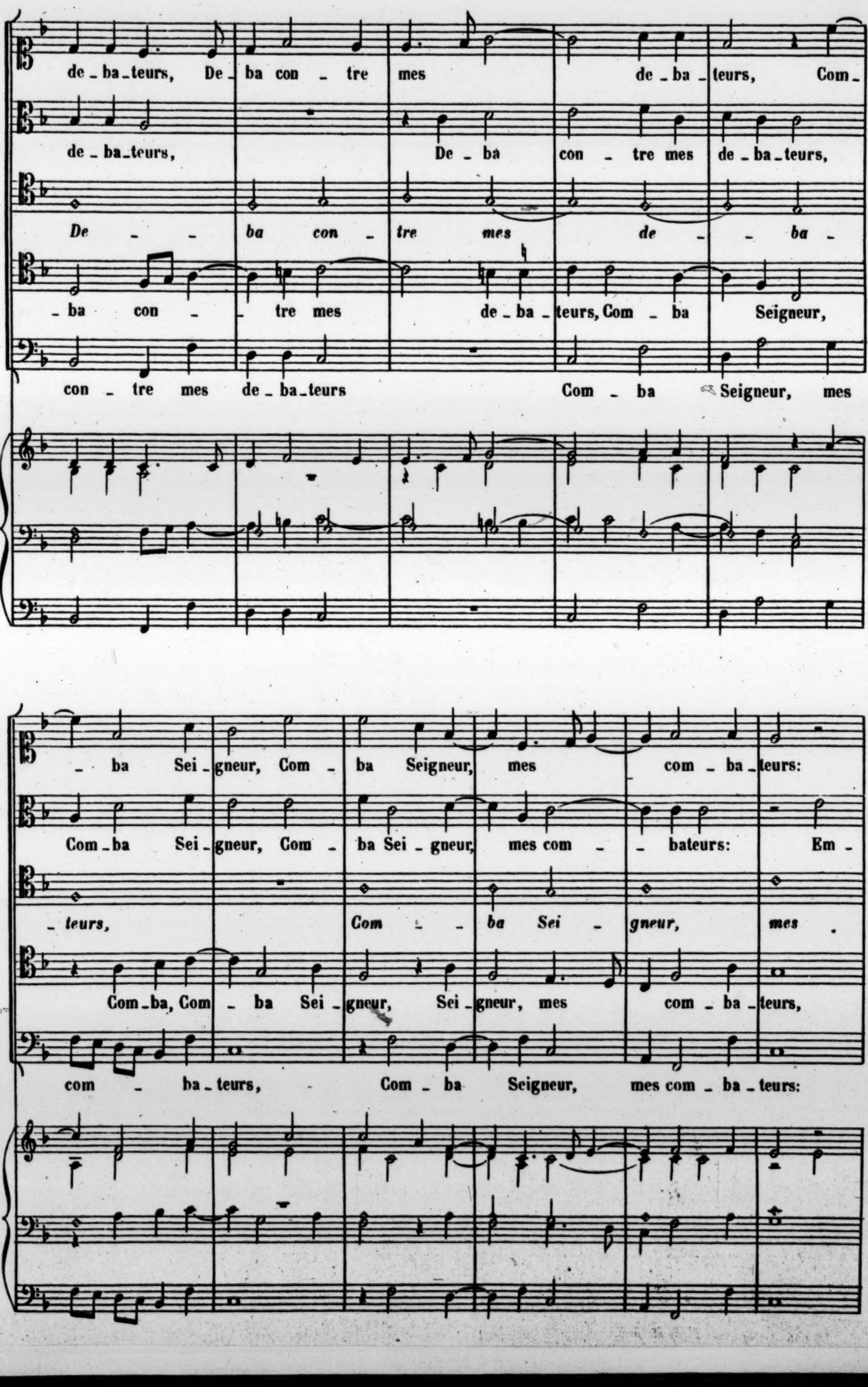
DU SECOND MODE, PLAGAL

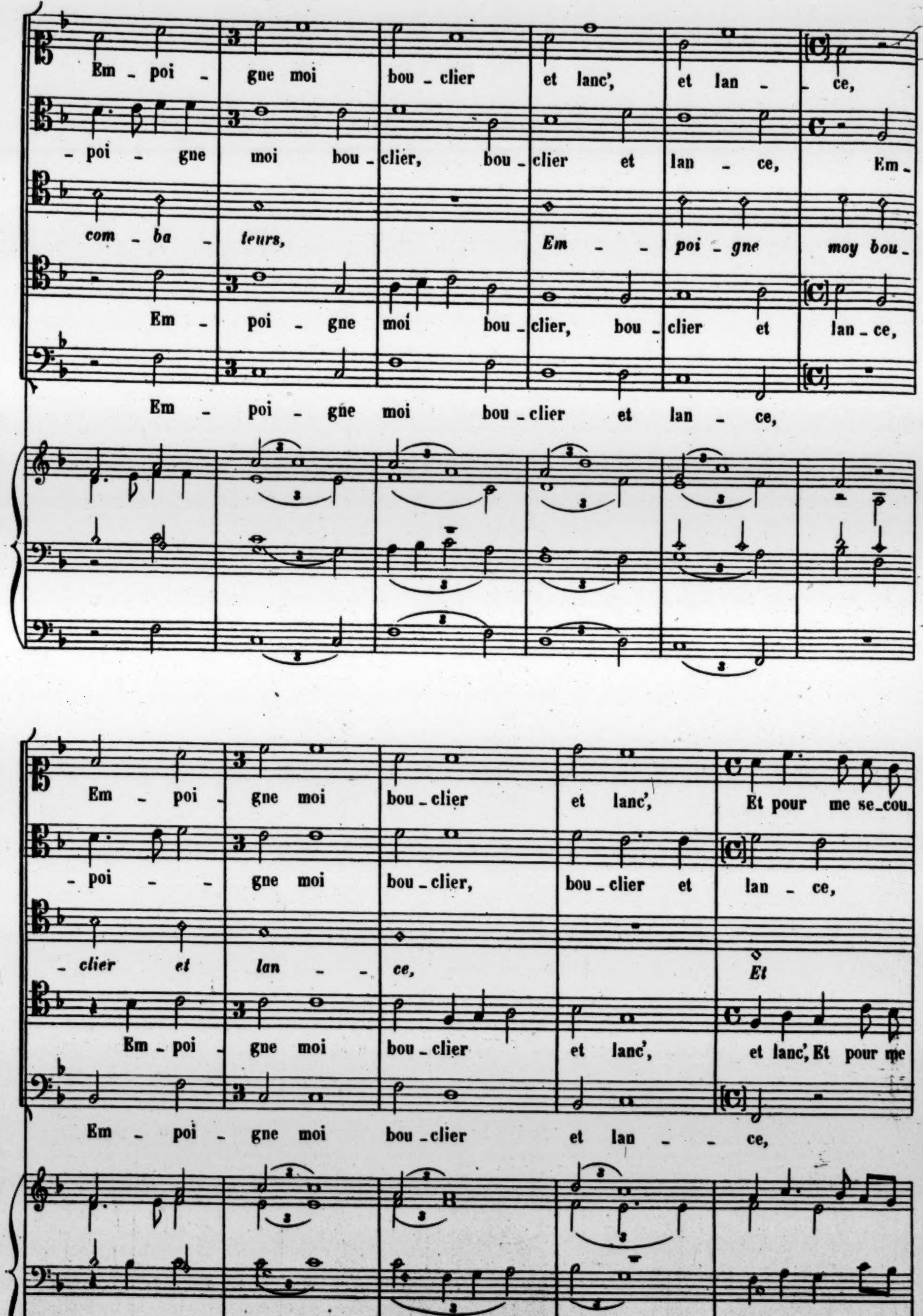
PSEAUME XXXV Paroles de THÉODORE DE BÈZE

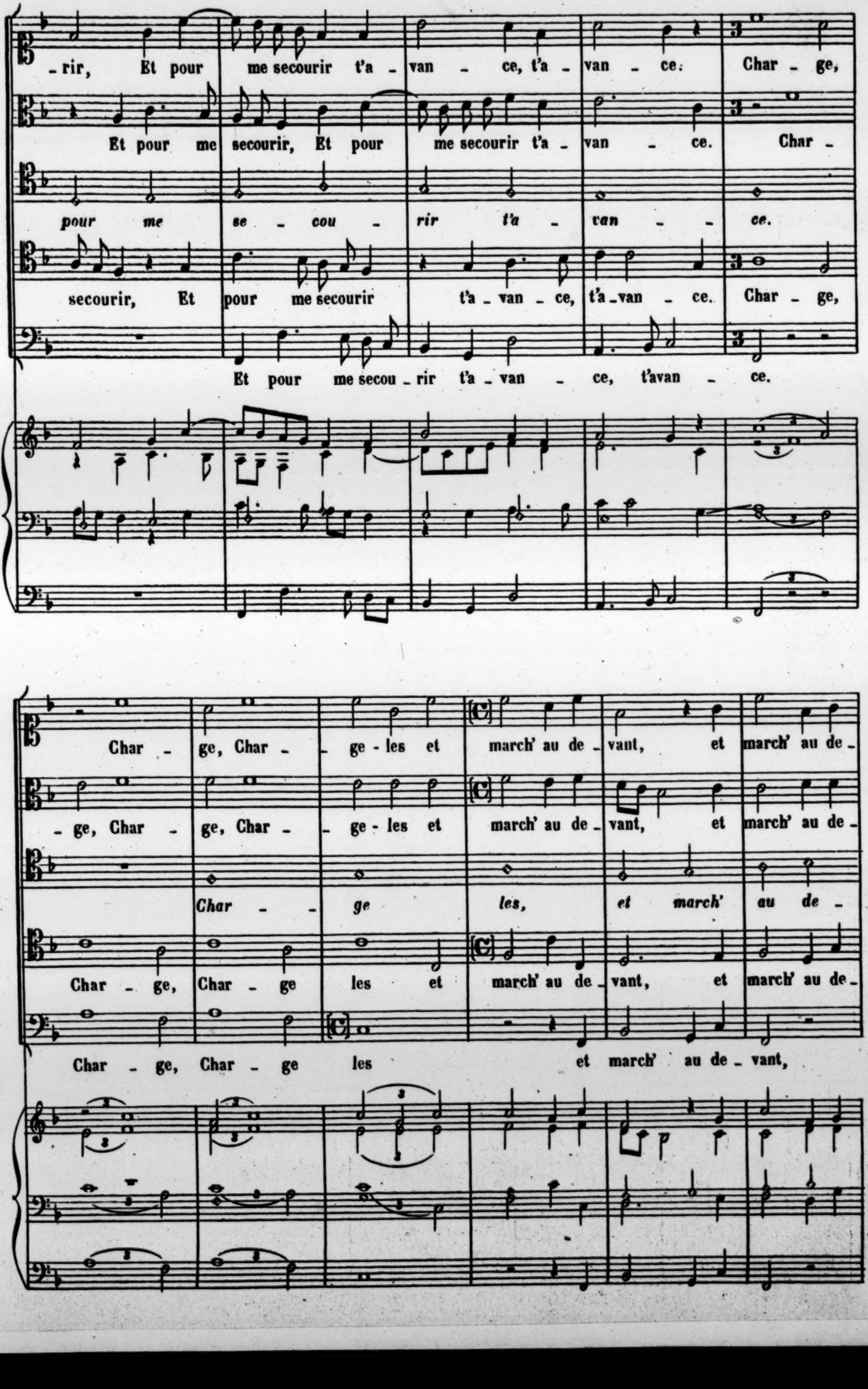
[I^re^ PARTIE], A 5

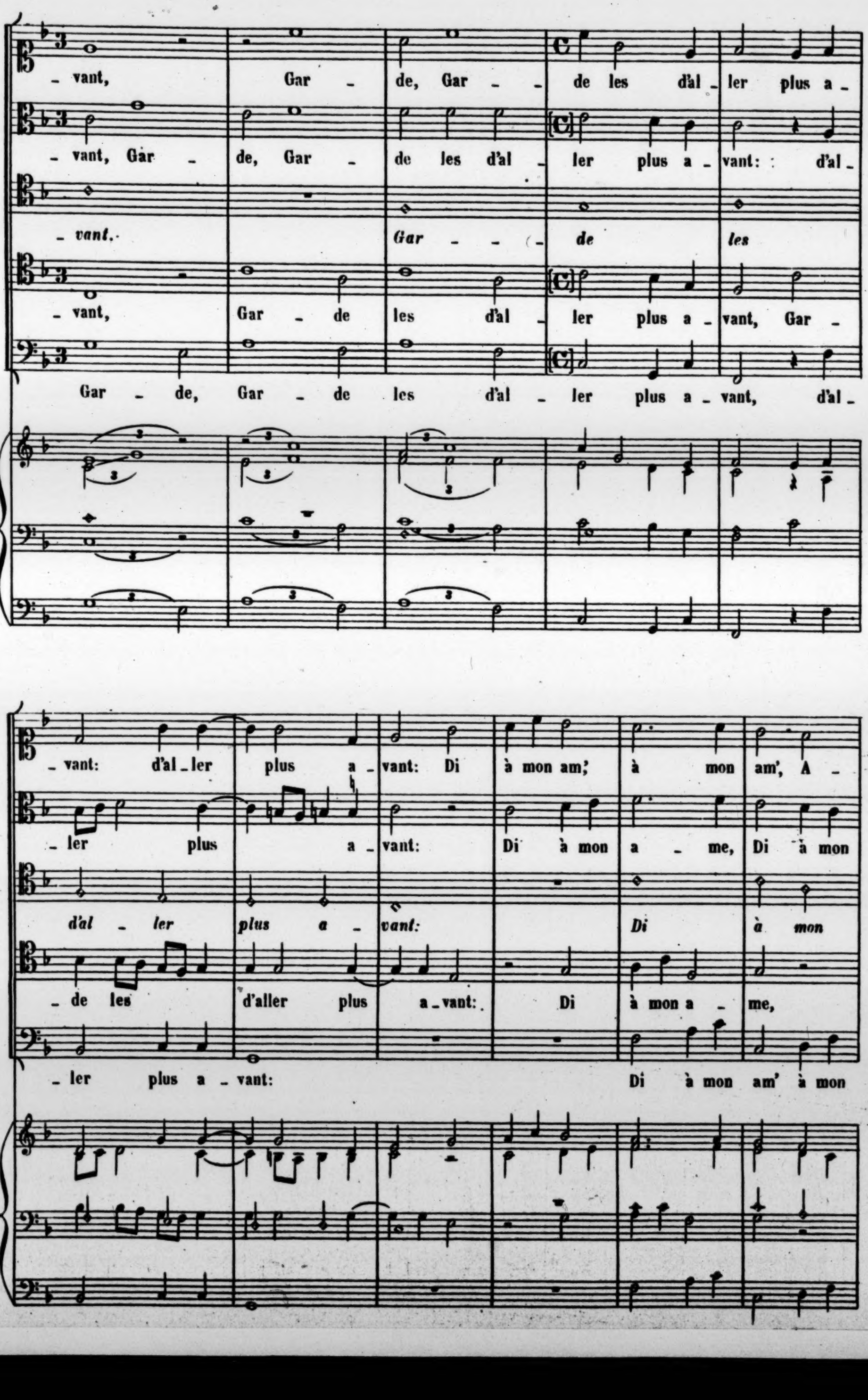

Dessus
De - ba con - - - - tre mes
Haute-Contre
De - ba con - - tre, con - tre mes
(*)
Cinquiesme (Chant choral)
Taille
De - ba con - tre mes de - ba - teurs, De -
Basse-Contre
De - ba con - tre mes de - ba - teurs, De - ba
RÉDUCTION

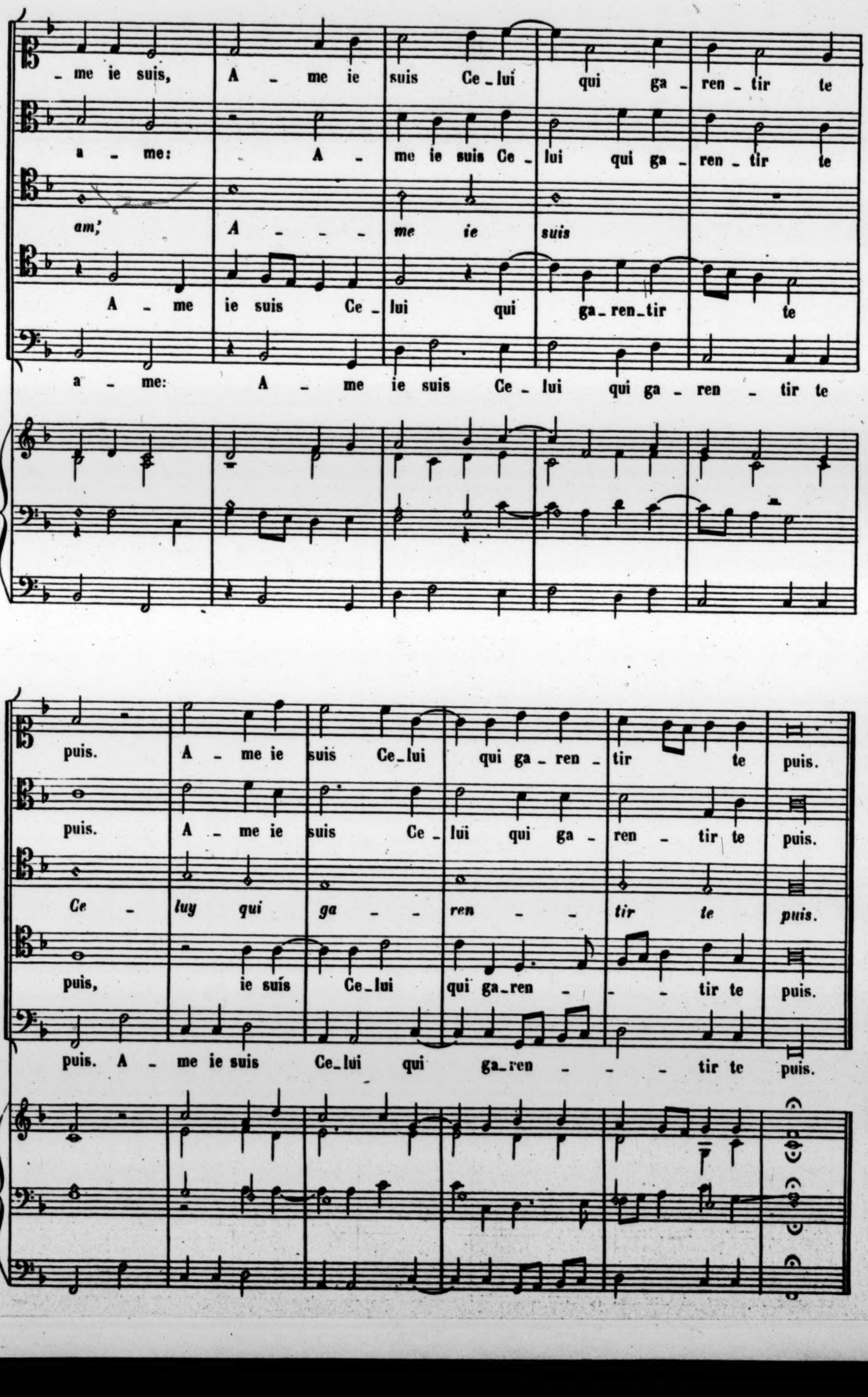
(*) Dans l'original: 


de_ba_teurs, De_ba con_tre mes de_ba_teurs, Com_
de_ba_teurs, De_ba con_tre mes de_ba_teurs,
De - - ba con - tre mes de - - ba -
-ba con - - tre mes de_ba_teurs, Com - ba Seigneur,
con - tre mes de_ba_teurs Com - ba Seigneur, mes
- ba Sei_gneur, Com - ba Seigneur, mes com_ba_teurs:
Com_ba Sei_gneur, Com - ba Sei_gneur, mes com - - bateurs: Em -
- teurs, Com - - ba Sei - gneur, mes
Com_ba, Com - ba Sei_gneur, Sei_gneur, mes com_ba_teurs,
com - ba_teurs, - Com_ba Seigneur, mes com_ba_teurs:

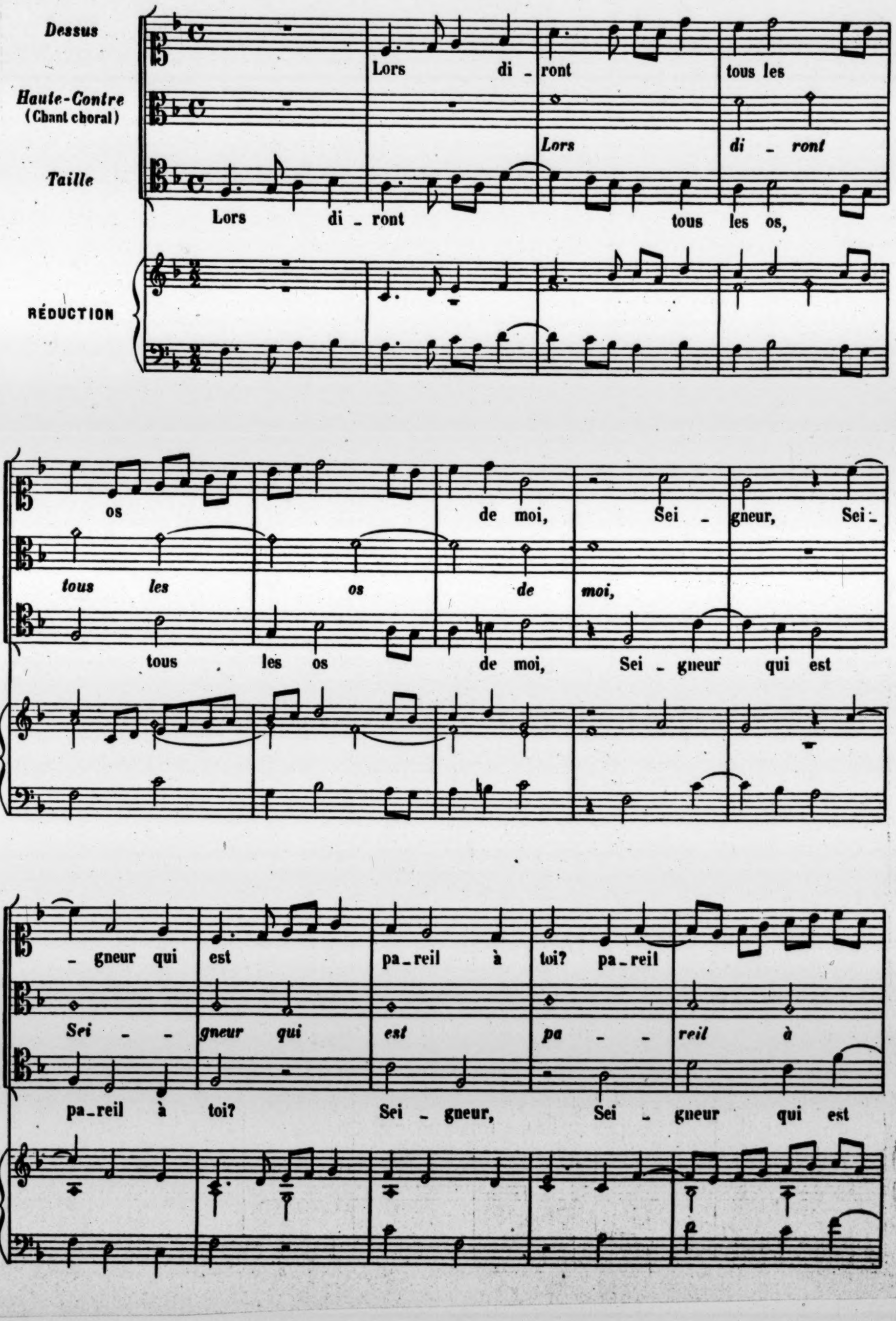

Em - poi - gne moi bou - clier et lanc', et lan - ce,
- poi - gne moi bou - clier, bou - clier et lan - ce, Em -
com - ba - teurs, Em - - poi - gne moy bou -
Em - poi - gne moi bou - clier, bou - clier et lan - ce,
Em - poi - gne moi bou - clier et lan - ce,
Em - poi - gne moi bou - clier et lanc', Et pour me se - cou -
- poi - gne moi bou - clier, bou - clier et lan - ce,
- clier et lan - ce, Et
Em - poi - gne moi bou - clier et lanc', et lanc', Et pour me
Em - poi - gne moi bou - clier et lan - ce,

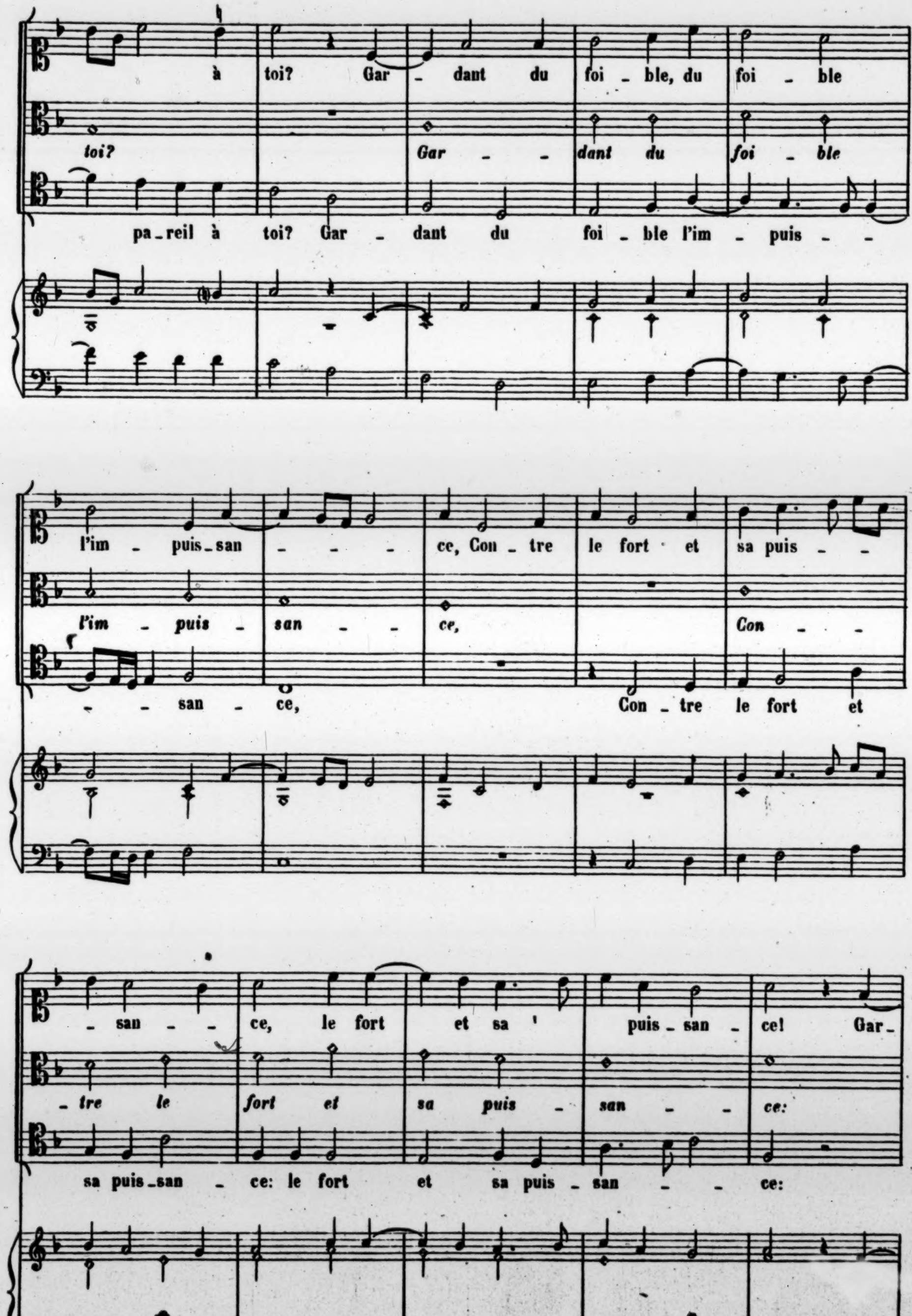

- rir, Et pour me secourir t'a - van - ce, t'a - van - ce. Char - ge,
Et pour me secourir, Et pour me secourir t'a - van - ce. Char -
pour me se - cou - rir t'a - van - ce.
secourir, Et pour me secourir t'a - van - ce, t'a - van - ce. Char - ge,
Et pour me secou - rir t'a - van - ce, t'avan - ce.
Char - ge, Char - ge - les et march' au de - vant, et march' au de -
- ge, Char - ge, Char - ge - les et march' au de - vant, et march' au de -
Char - ge les, et march' au de -
Char - ge, Char - ge les et march' au de - vant, et march' au de -
Char - ge, Char - ge les et march' au de - vant,
3

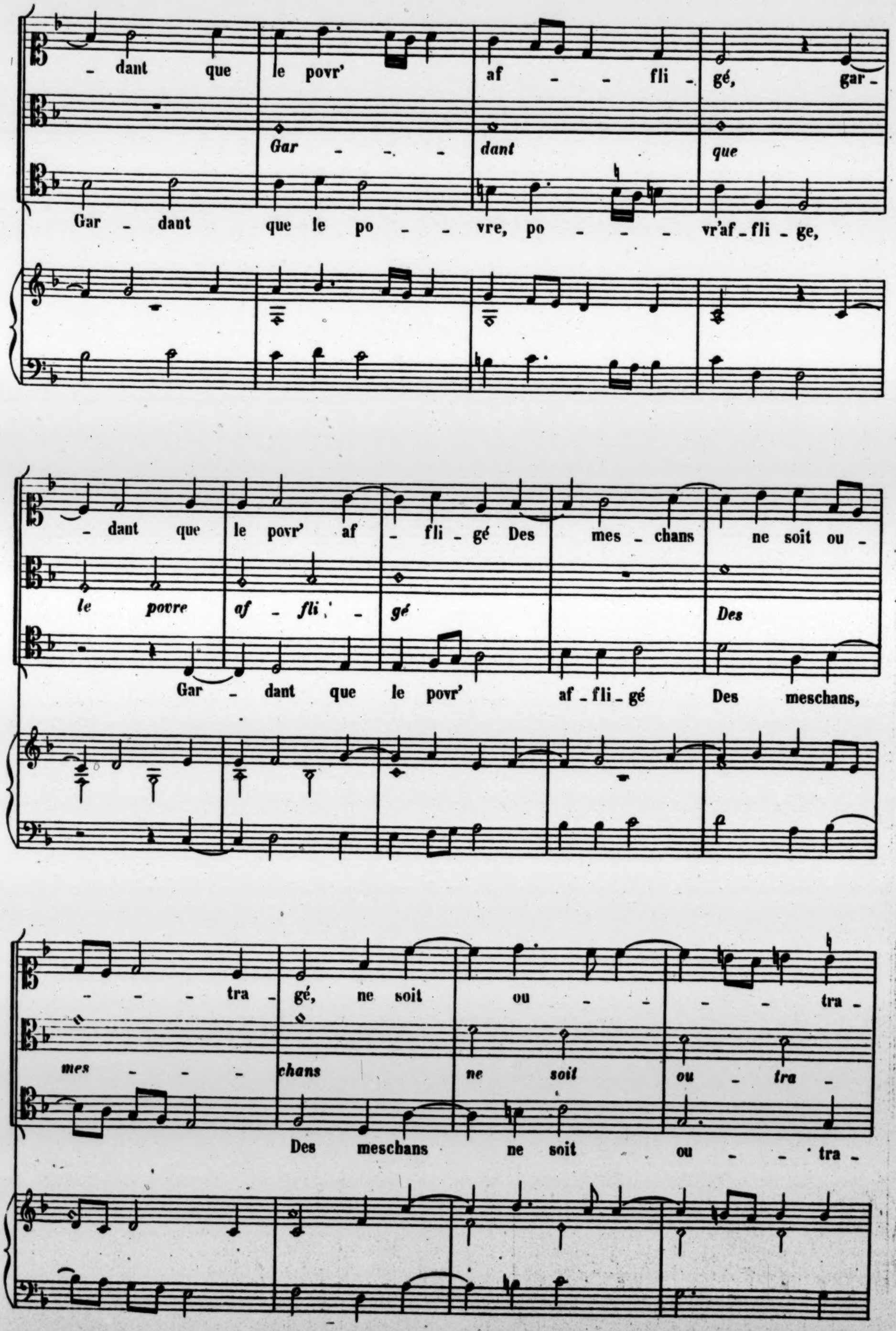

- vant, Gar - de, Gar - - de les d'al - ler plus a -
- vant, Gar - de, Gar - de les d'al - ler plus a - vant: d'al -
- vant. Gar - - (- de les
- vant, Gar - de les d'al - ler plus a - vant, Gar -
Gar - de, Gar - de les d'al - ler plus a - vant, d'al -
- vant: d'al - ler plus a - vant: Di à mon am', à mon am', A -
- ler plus a - vant: Di à mon a - me, Di à mon
d'al - ler plus a - vant: Di à mon
- de les d'aller plus a - vant: Di à mon a - me,
- ler plus a - vant: Di à mon am' à mon

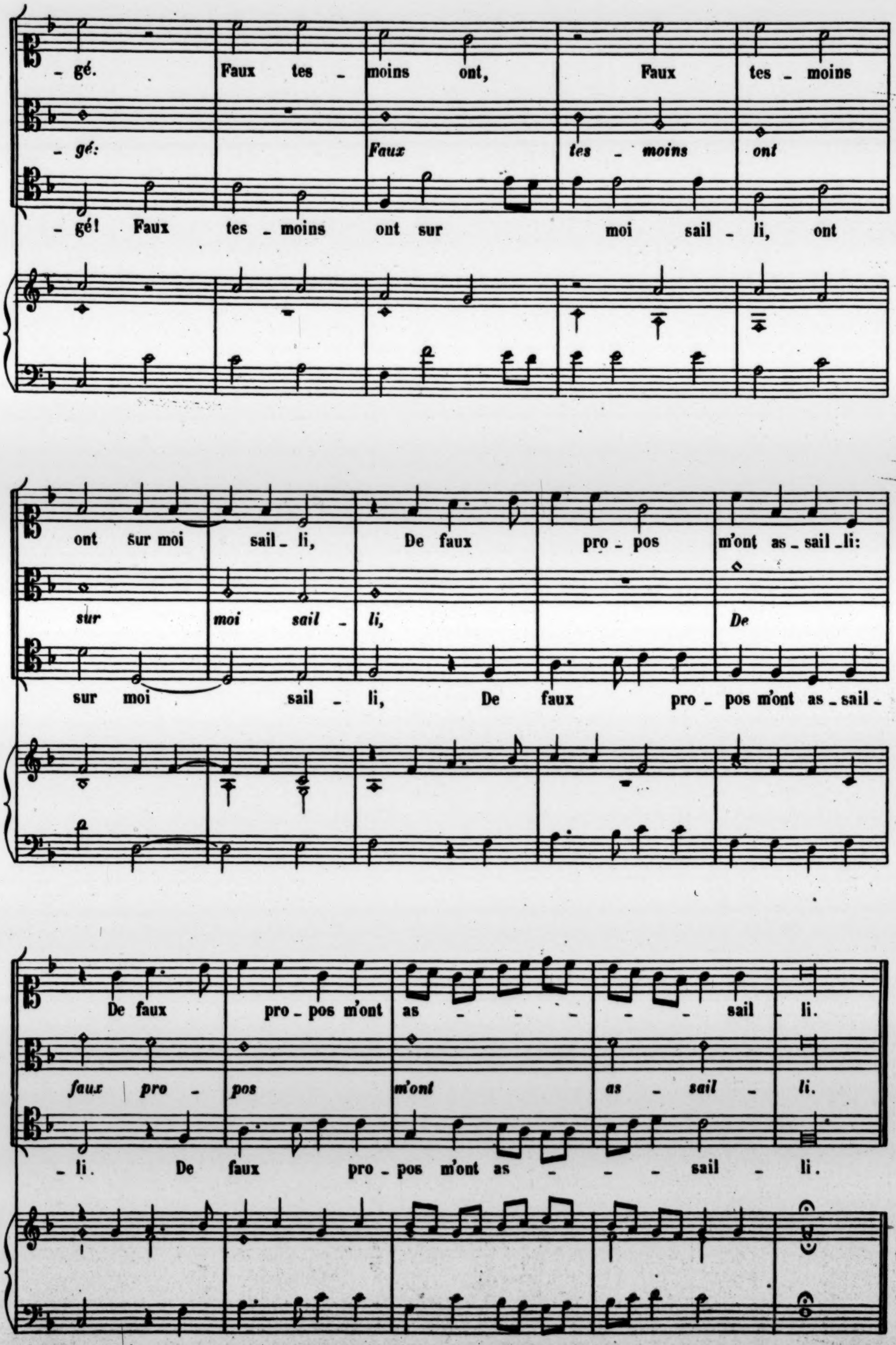

- me ie suis, A - me ie suis Ce_lui qui ga_ren_tir te
a - me: A - me ie suis Ce_lui qui ga_ren_tir te
am; A - - - me ie suis
A - me ie suis Ce_lui qui ga_ren_tir te
a - me: A - me ie suis Ce_lui qui ga_ren - tir te
puis. A - me ie suis Ce_lui qui ga_ren - tir te puis.
puis. A - me ie suis Ce_lui qui ga - ren - tir te puis.
Ce - luy qui ga - - ren - - tir te puis.
puis, ie suis Ce_lui qui ga_ren - - - tir te puis.
puis. A - me ie suis Ce_lui qui ga_ren - - - tir te puis.

CINQUIESME PARTIE, A 3

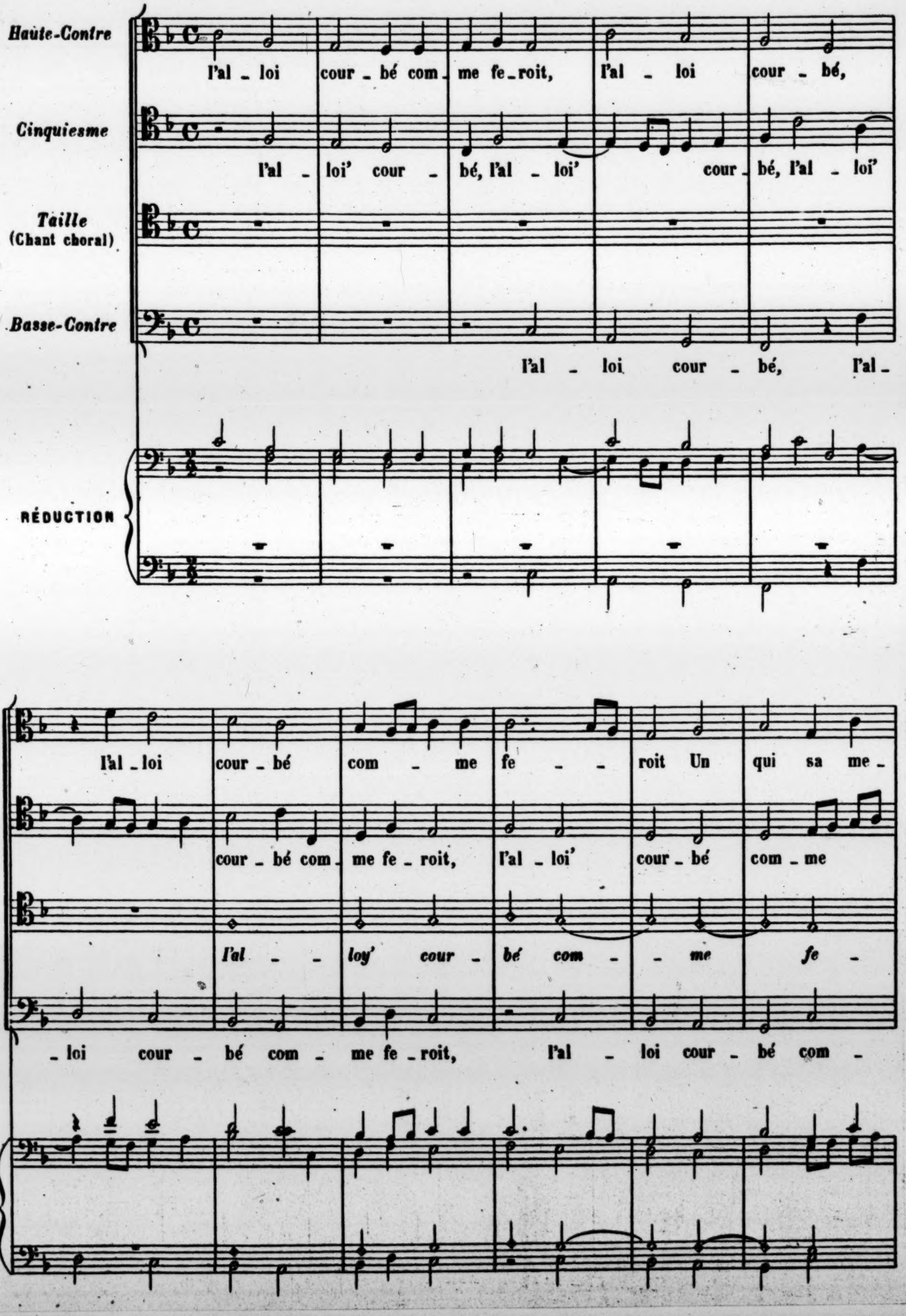

Dessus
Haute-Contre (Chant choral)
Taille
RÉDUCTION
Lors di-ront tous les os de moi, Sei-gneur, Sei-gneur qui est est pa-reil à toi? pa-reil
Lors di-ront tous les os de moi, Sei-gneur qui est pa-reil à
Lors di-ront tous les os, tous les os de moi, Sei-gneur qui est pa-reil à toi? Sei-gneur, Sei-gneur qui est

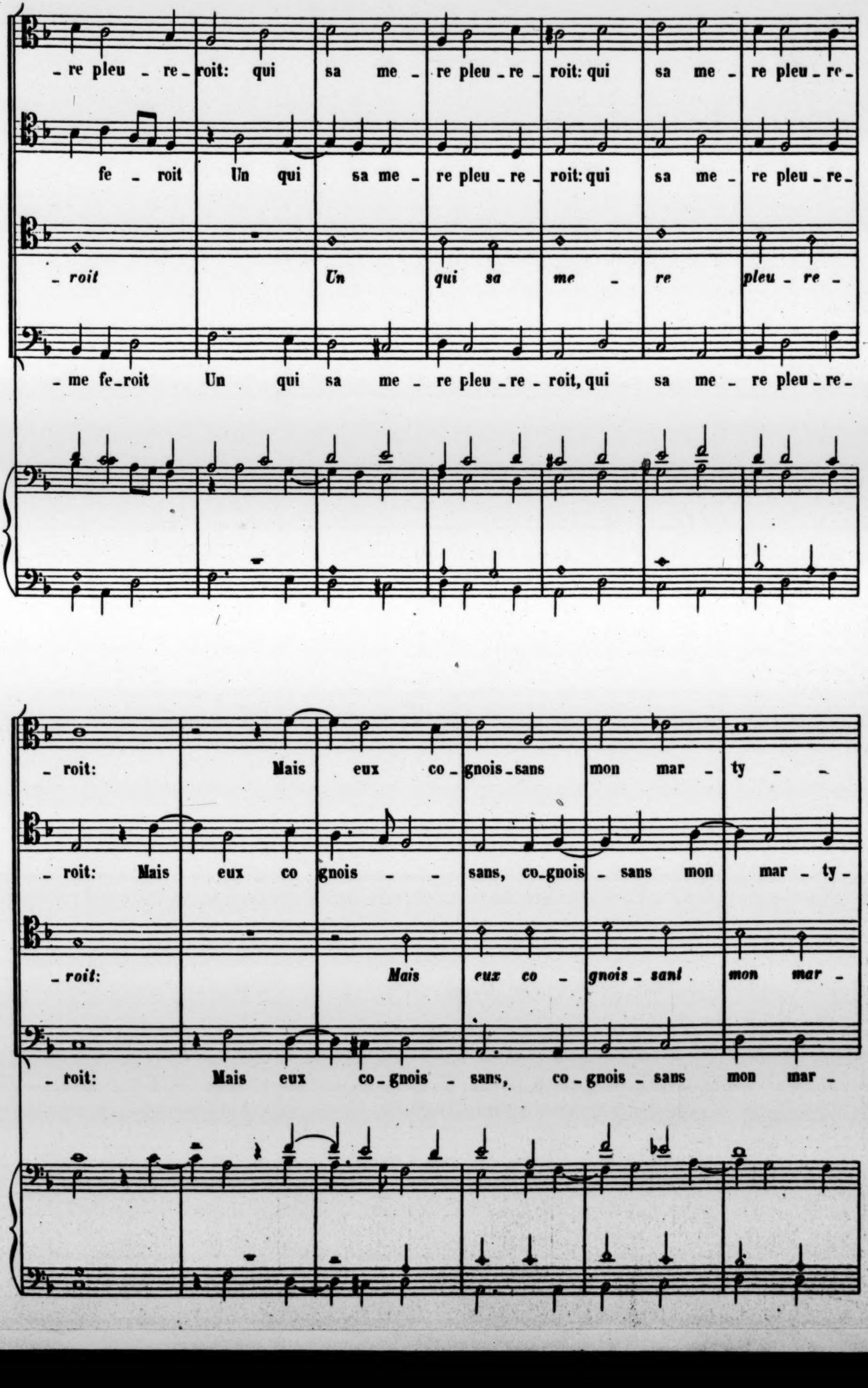

à toi? Gar - dant du foi - ble, du foi - ble
toi? Gar - - dant du foi - ble
pa-reil à toi? Gar - dant du foi - ble l'im - puis - -
l'im - puis-san - - - ce, Con - tre le fort et sa puis - -
l'im - puis - san - - ce, Con - -
- san - ce, Con - tre le fort et
- san - - ce, le fort et sa puis - san - ce! Gar-
- tre le fort et sa puis - san - - ce:
sa puis-san - ce: le fort et sa puis - san - - ce:

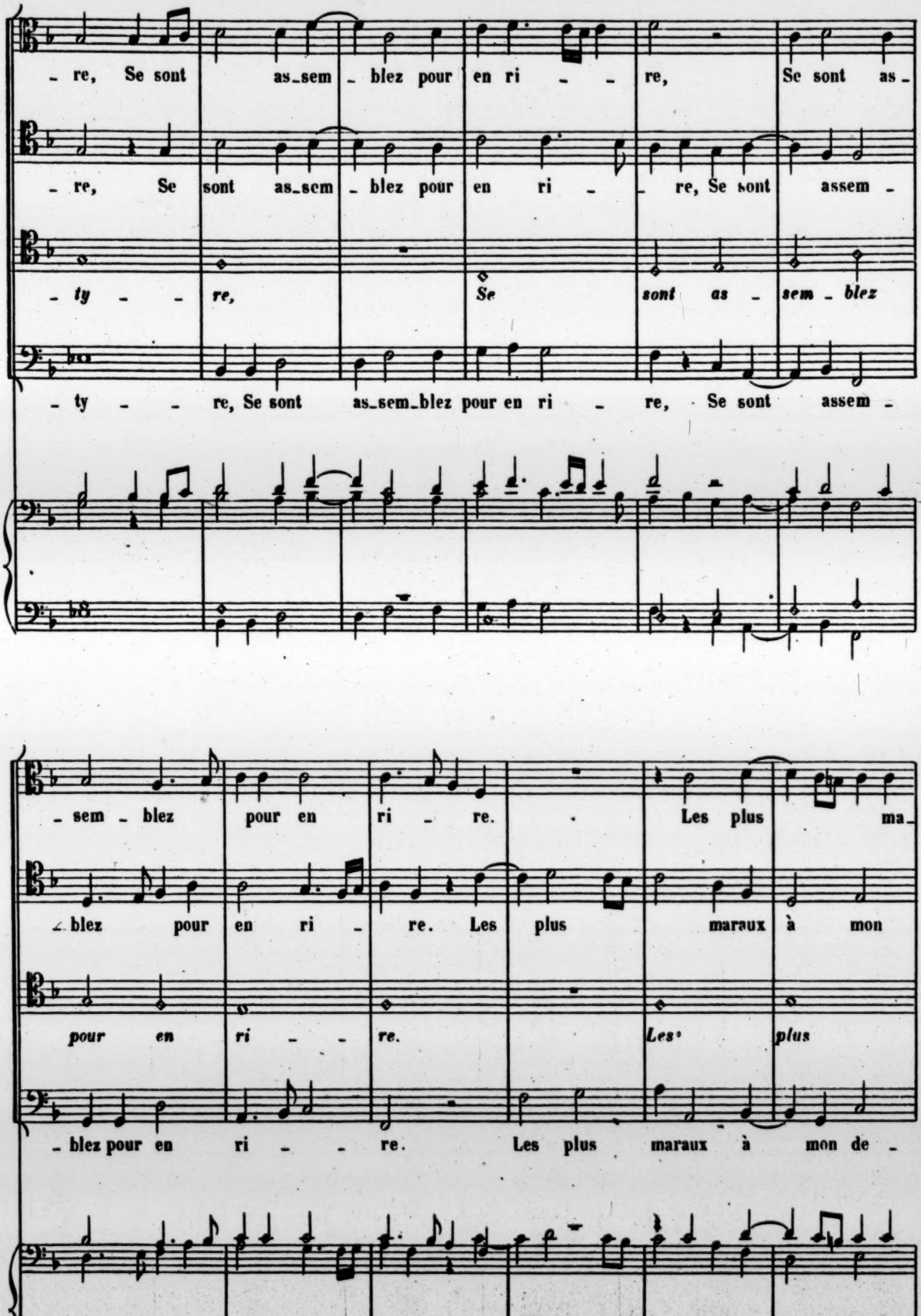

- dant que le povr' af - - fli - gé, gar -
Gar - - - dant que
Gar - dant que le po - - vre, po - - - vr'af - fli - ge,
- dant que le povr' af - fli - gé Des mes - chans ne soit ou -
le povre af - fli - gé Des
Gar - dant que le povr' af - fli - gé Des meschans,
- - - tra - gé, ne soit ou - - - - tra -
mes - - - chans ne soit ou - tra -
Des meschans ne soit ou - - tra -

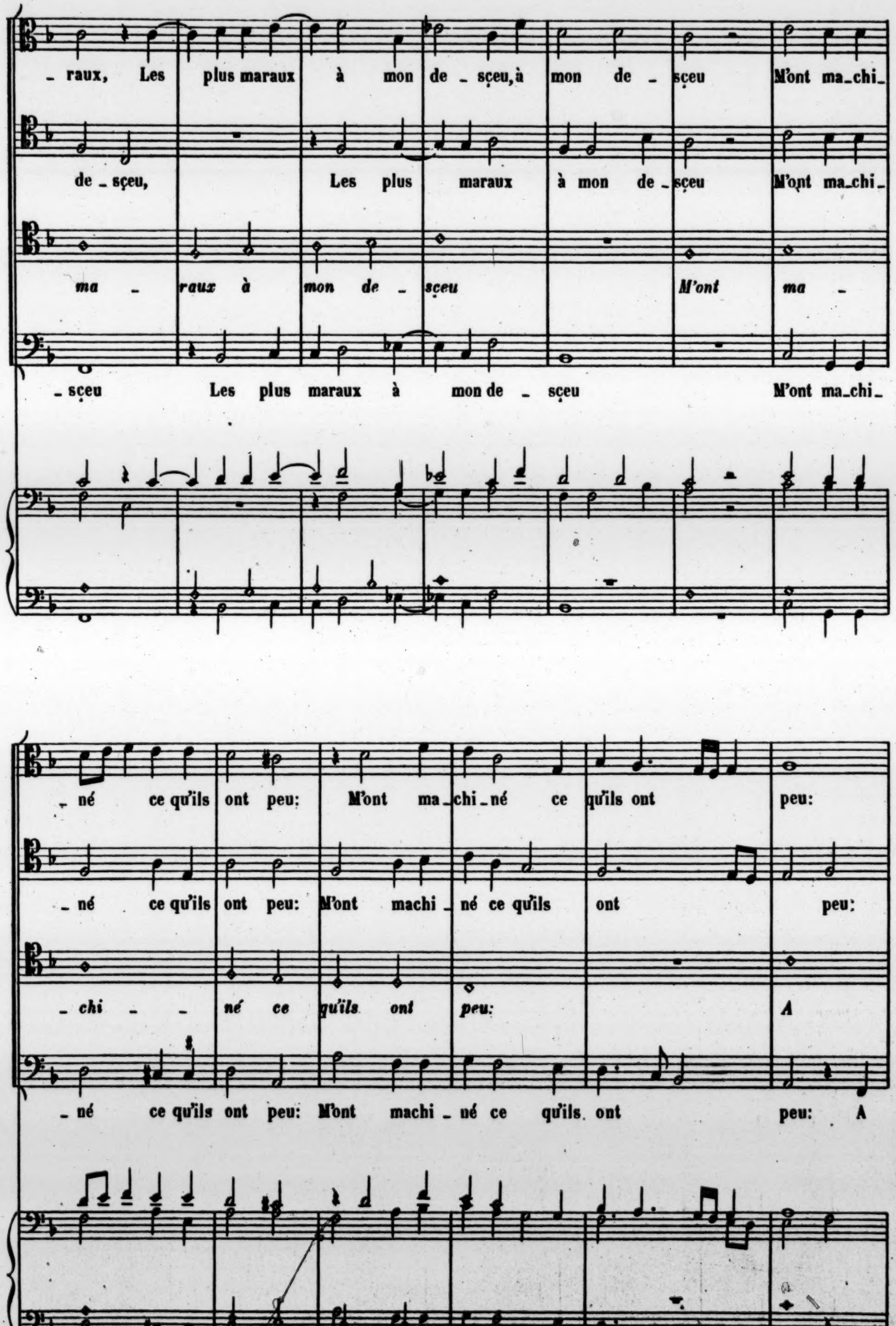

- gé. Faux tes - moins ont, Faux tes - moins
- gé: Faux tes - moins ont
- gé! Faux tes - moins ont sur moi sail - li, ont
ont sur moi sail - li, De faux pro - pos m'ont as - sail - li:
sur moi sail - li, De
sur moi sail - li, De faux pro - pos m'ont as - sail -
De faux pro - pos m'ont as - - - - - sail - li.
faux pro - pos m'ont as - sail - li.
- li. De faux pro - pos m'ont as - - - sail - li.

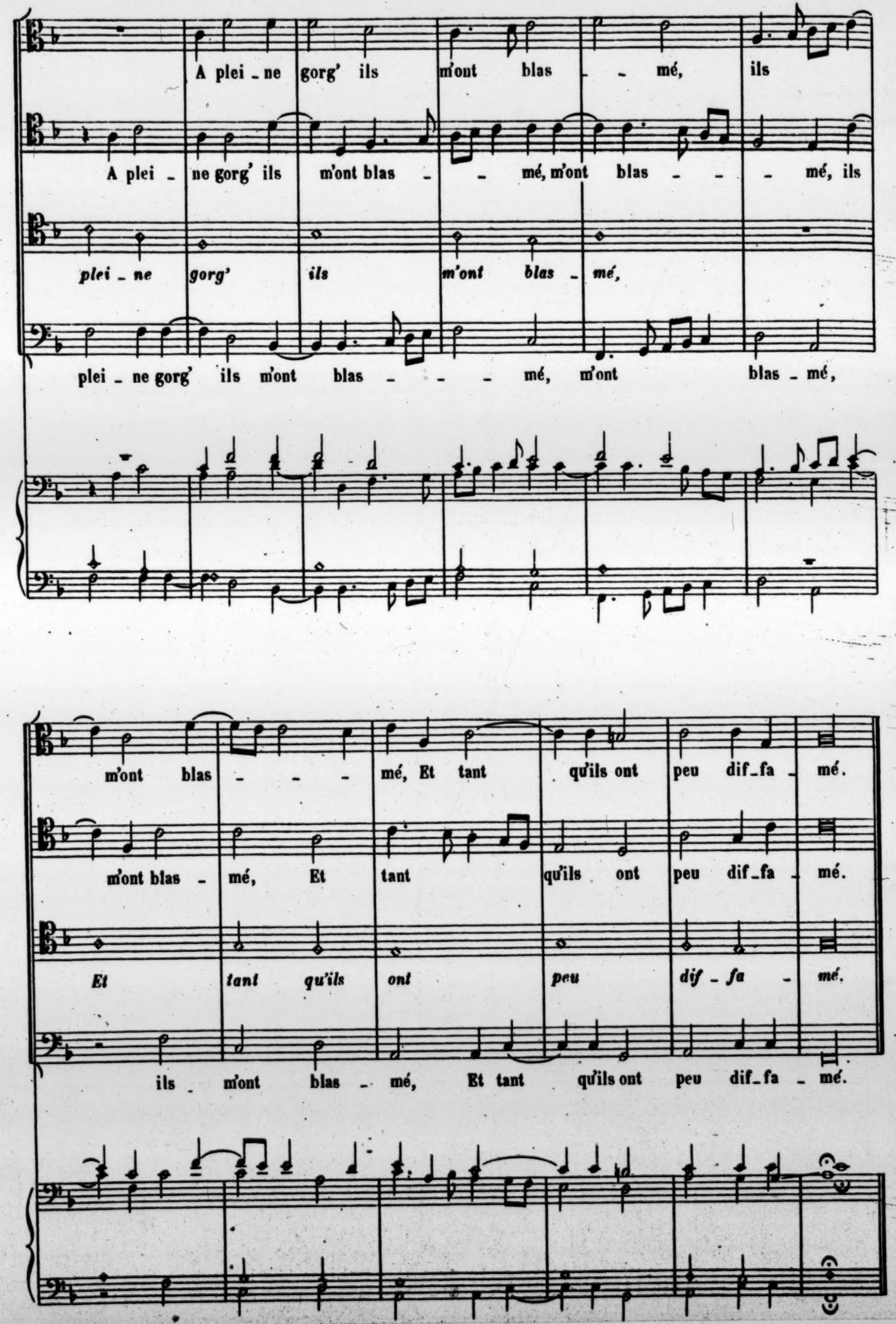
SEPTIESME PARTIE, A 4


Haute-Contre
l'al - loi cour - bé com - me fe - roit, l'al - loi cour - bé,
Cinquiesme
l'al - loi' cour - bé, l'al - loi' cour - bé, l'al - loi'
Taille (Chant choral)
Basse-Contre
l'al - loi cour - bé, l'al -
RÉDUCTION
l'al - loi cour - bé com - me fe - - roit Un qui sa me -
cour - bé com - me fe - roit, l'al - loi' cour - bé com - me
l'al - - loy' cour - bé com - - me fe -
- loi cour - bé com - me fe - roit, l'al - loi cour - bé com -

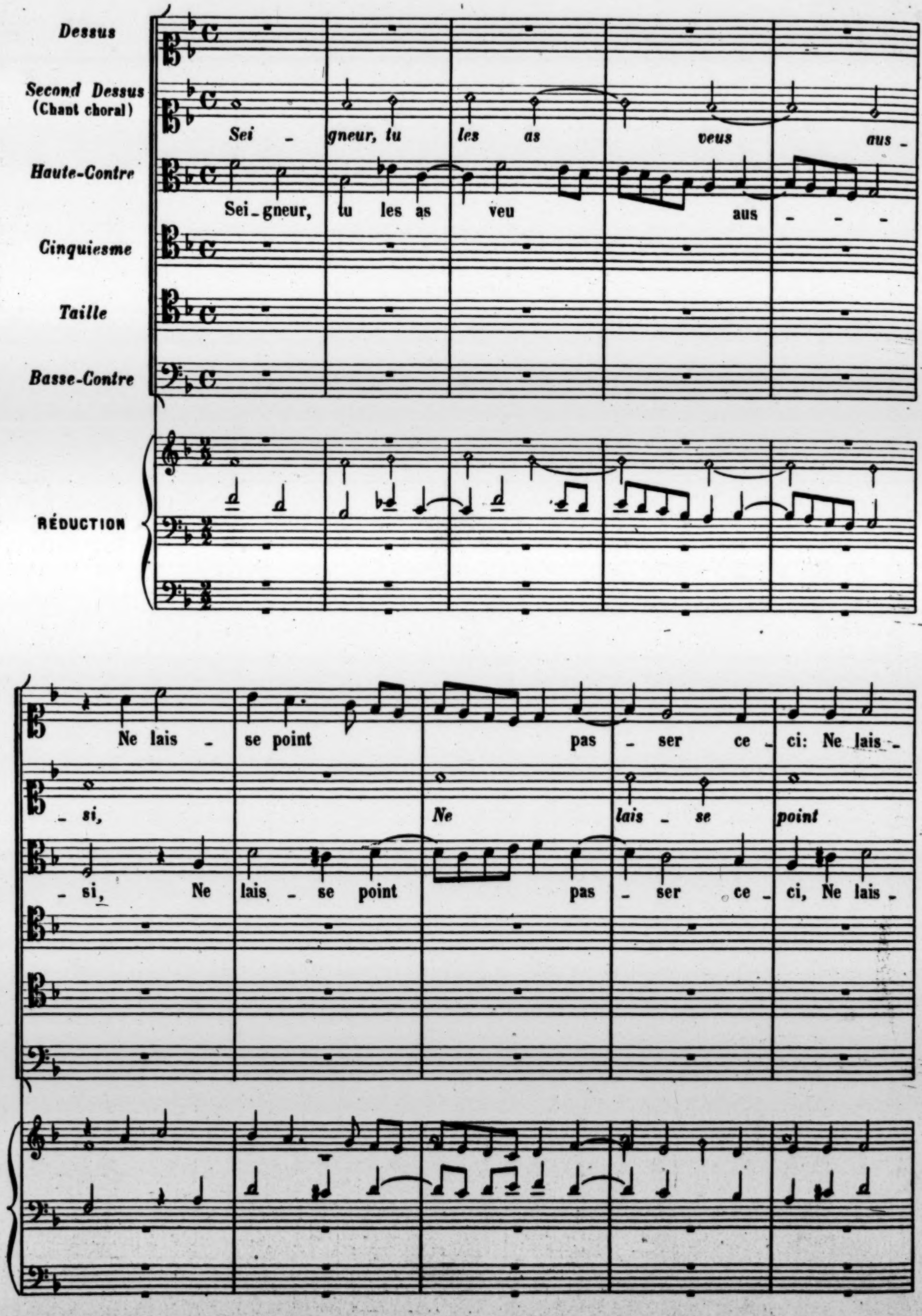

_re pleu_re_roit: qui sa me_re pleu_re_roit: qui sa me_re pleu_re_
fe_roit Un qui sa me_re pleu_re_roit: qui sa me_re pleu_re_
_roit Un qui sa me_re pleu_re_
_me fe_roit Un qui sa me_re pleu_re_roit, qui sa me_re pleu_re_
_roit: Mais eux co_gnois_sans mon mar_ty_
_roit: Mais eux co gnois_sans, co_gnois_sans mon mar_ty_
_roit: Mais eux co_gnois_sant mon mar_
_roit: Mais eux co_gnois_sans, co_gnois_sans mon mar_

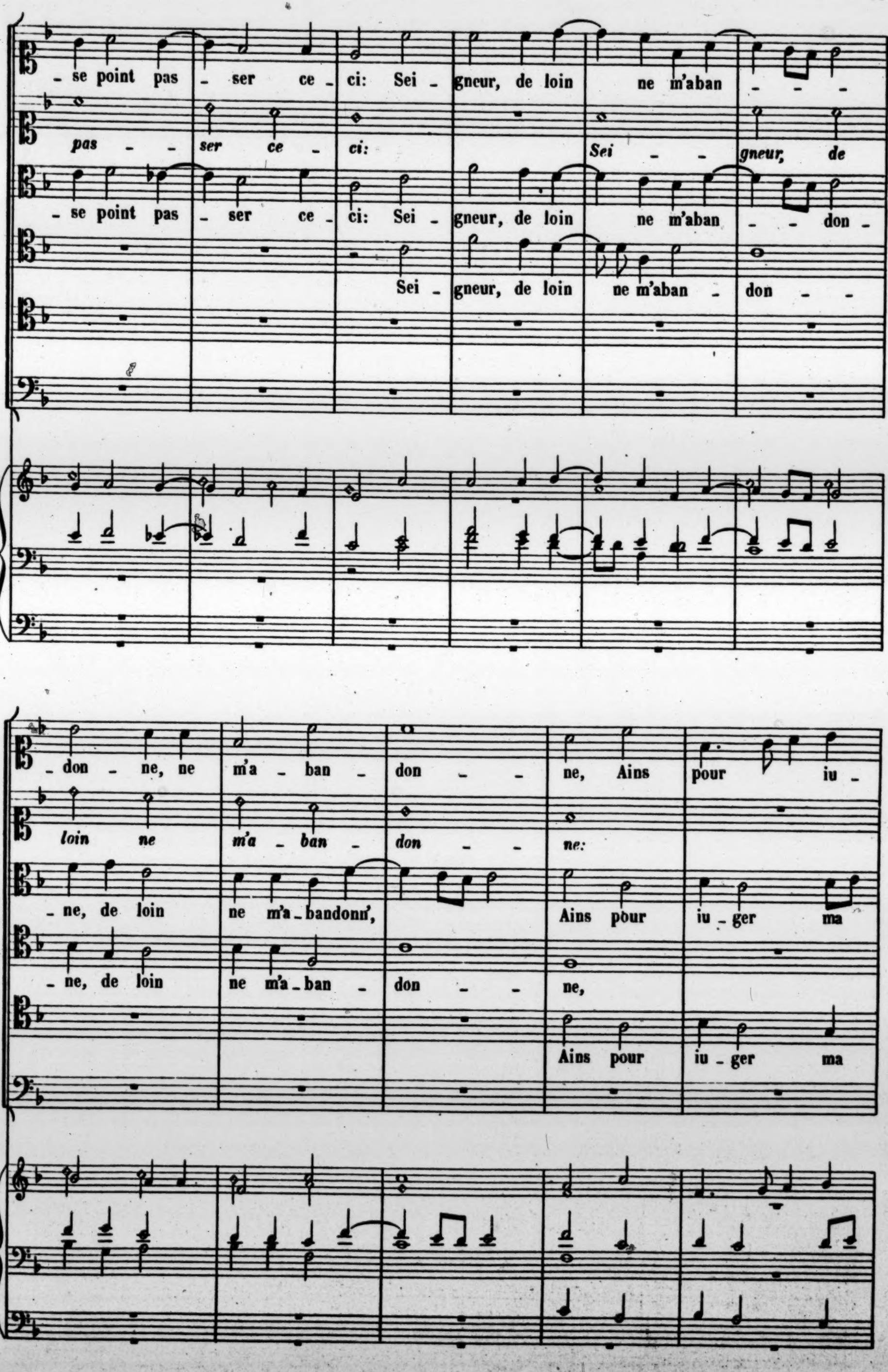

- re, Se sont as_sem - blez pour en ri - - re, Se sont as -
- re, Se sont as_sem - blez pour en ri - - re, Se sont assem -
- ty - - re, Se sont as - sem - blez
- ty - - re, Se sont as_sem_blez pour en ri - re, Se sont assem -
- sem - blez pour en ri - re. Les plus ma -
- blez pour en ri - re. Les plus maraux à mon
pour en ri - - re. Les plus
- blez pour en ri - - re. Les plus maraux à mon de -

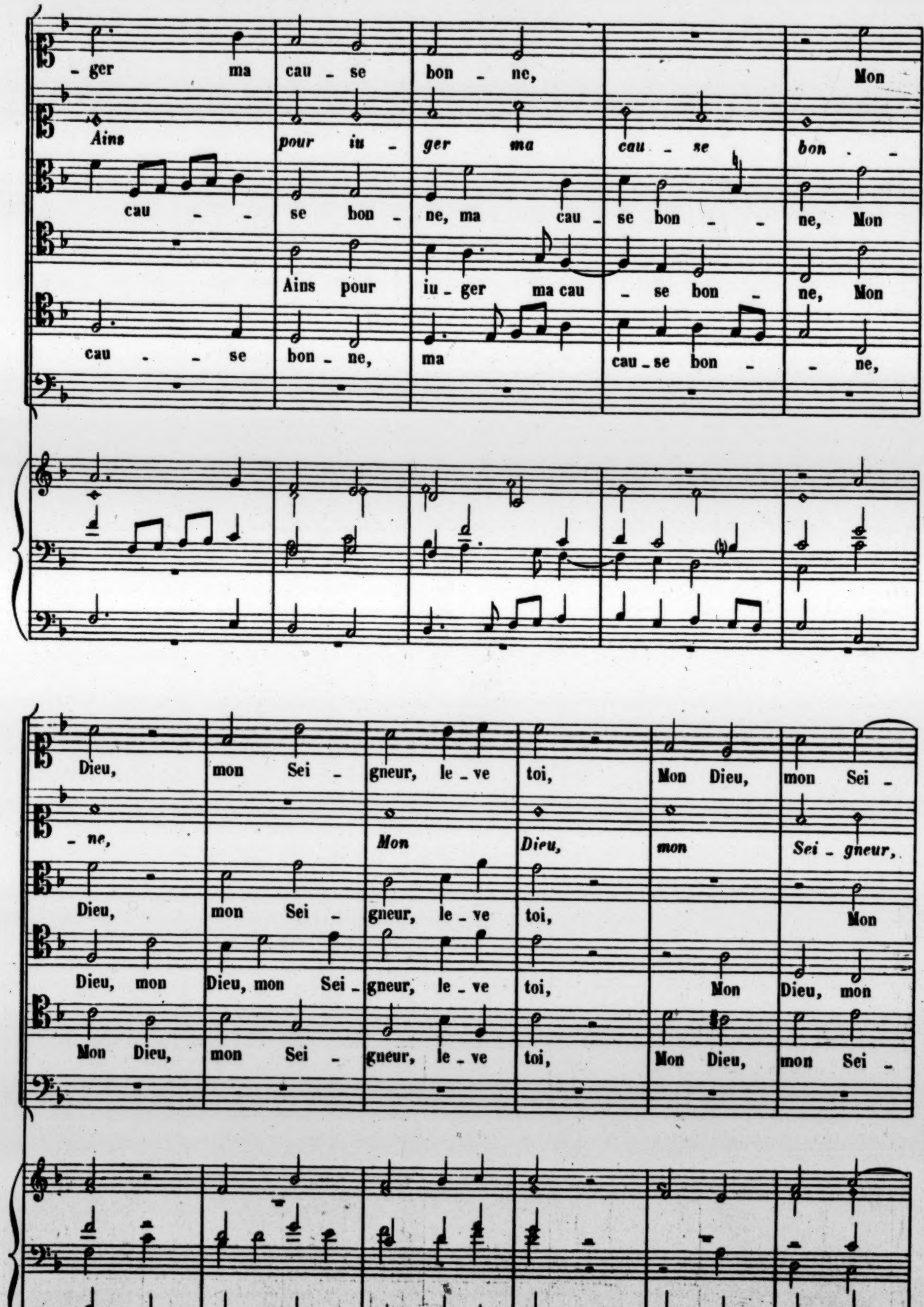

-raux, Les plus maraux à mon de-sçeu, à mon de-sçeu M'ont ma-chi-
de-sçeu, Les plus maraux à mon de-sçeu M'ont ma-chi-
ma-raux à mon de-sçeu M'ont ma-
-sçeu Les plus maraux à mon de-sçeu M'ont ma-chi-
-né ce qu'ils ont peu: M'ont ma-chi-né ce qu'ils ont peu:
-né ce qu'ils ont peu: M'ont machi-né ce qu'ils ont peu:
-chi-né ce qu'ils ont peu: A
-né ce qu'ils ont peu: M'ont machi-né ce qu'ils ont peu: A

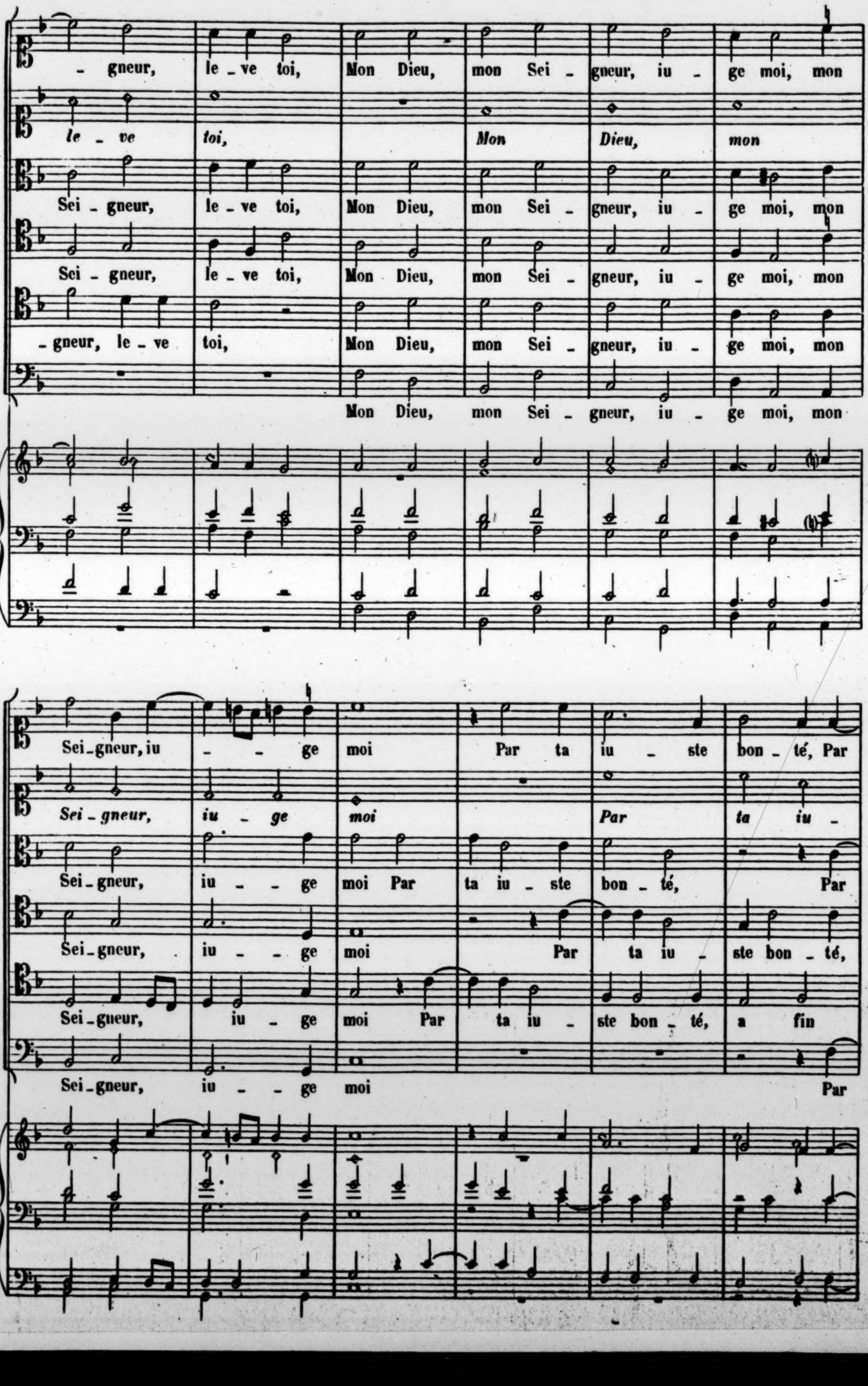

A plei _ ne gorg' ils m'ont blas _ _ mé, ils
A plei _ ne gorg' ils m'ont blas _ _ mé, m'ont blas _ _ _ mé, ils
plei _ ne gorg' ils m'ont blas _ mé,
plei _ ne gorg' ils m'ont blas _ _ _ mé, m'ont blas _ mé,
m'ont blas _ _ _ mé, Et tant qu'ils ont peu dif_fa _ mé.
m'ont blas _ mé, Et tant qu'ils ont peu dif_fa _ mé.
Et tant qu'ils ont peu dif _ fa _ mé.
ils _ m'ont blas _ mé, Et tant qu'ils ont peu dif_fa _ mé.

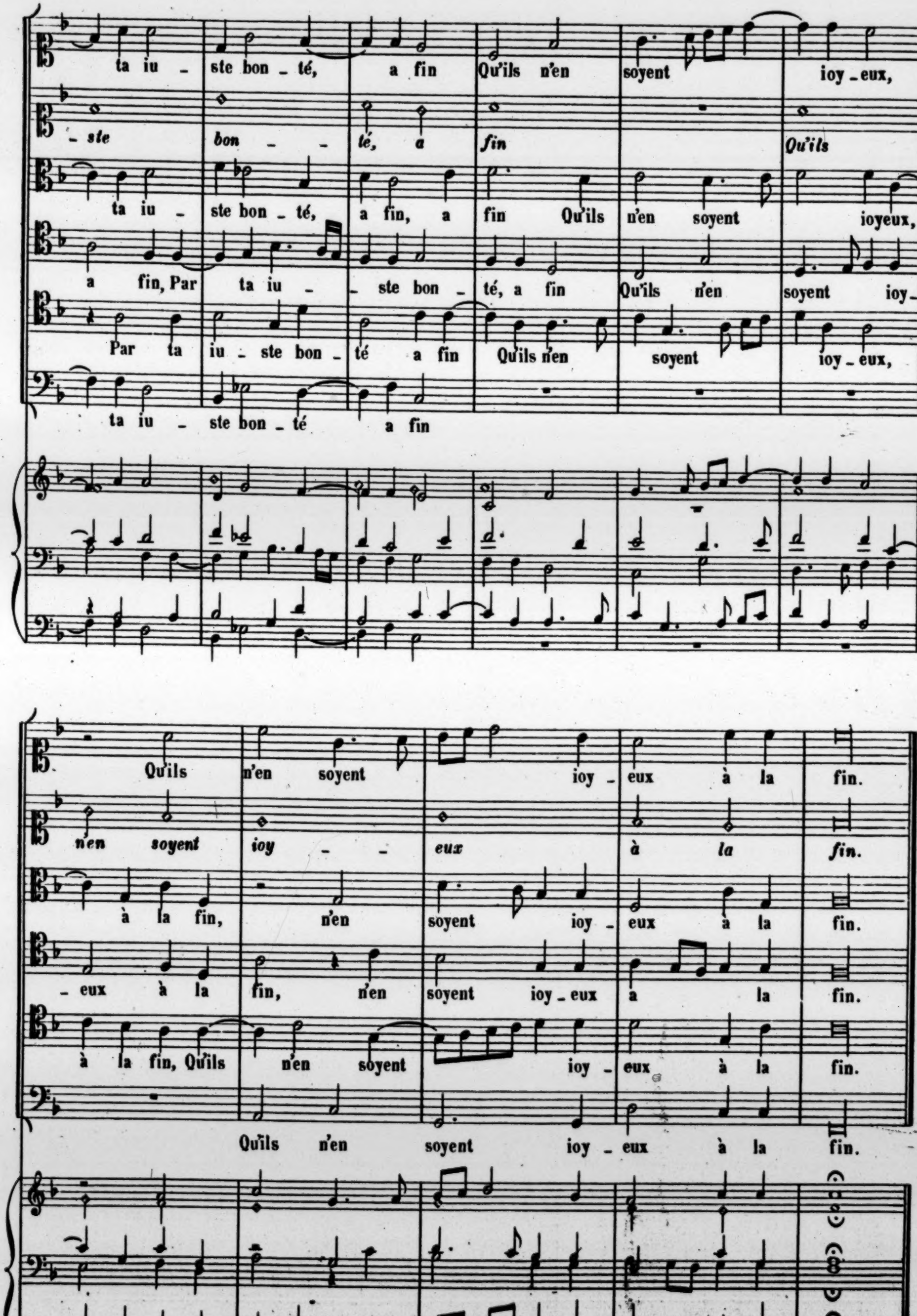
ONZIESME PARTIE, A 6


Dessus
Second Dessus (Chant choral)
Haute-Contre
Cinquiesme
Taille
Basse-Contre
RÉDUCTION
Sei - gneur, tu les as veus aus - si,
Sei-gneur, tu les as veu aus - - - - si,
Ne lais - se point pas - ser ce - ci: Ne lais -
Ne lais - se point
Ne lais - se point pas - ser ce - ci, Ne lais -

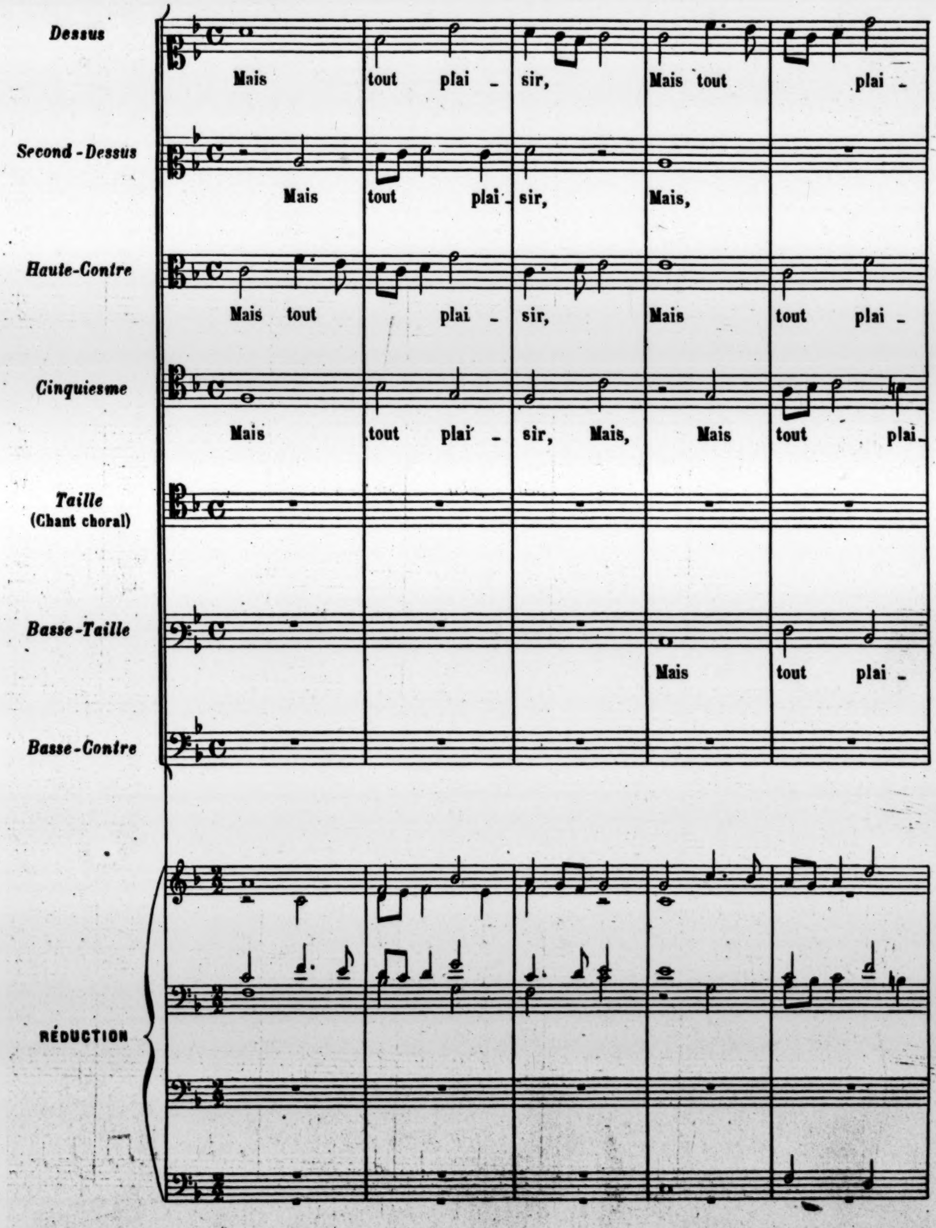

- se point pas - ser ce - ci: Sei - gneur, de loin ne m'aban - - -
pas - - ser ce - ci: Sei - - gneur, de
- se point pas - ser ce - ci: Sei - gneur, de loin ne m'aban - - don -
Sei - gneur, de loin ne m'aban - don - -
- don - ne, ne m'a - ban - don - - ne, Ains pour iu -
loin ne m'a - ban - don - - ne:
- ne, de loin ne m'a - bandonn', Ains pour iu - ger ma
- ne, de loin ne m'a - ban - don - - ne,
Ains pour iu - ger ma

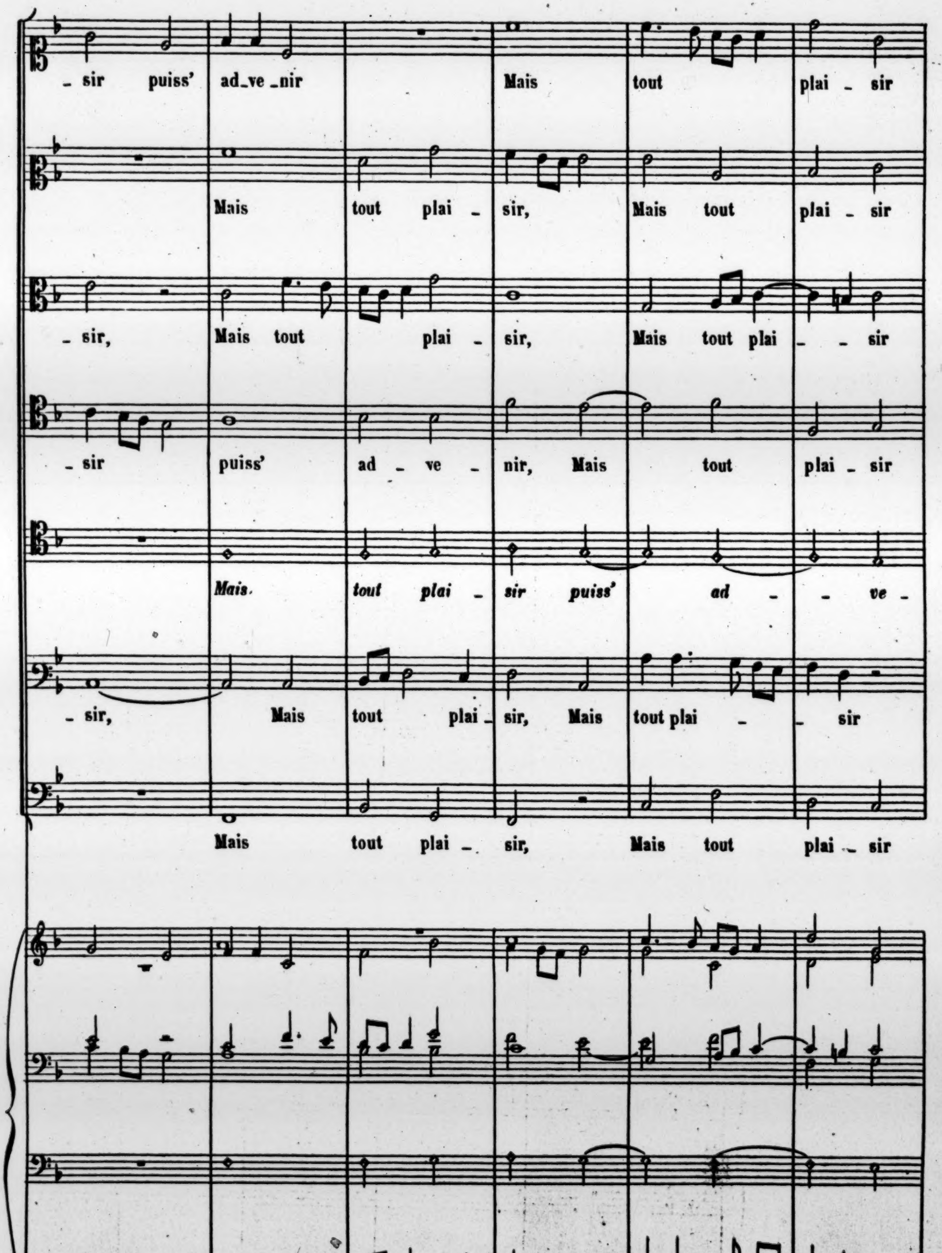

-ger ma cau-se bon-ne, Mon
Ains pour iu-ger ma cau-se bon-
cau- - - se bon-ne, ma cau-se bon- - ne, Mon
Ains pour iu-ger ma cau-se bon-ne, Mon
cau- - - se bon-ne, ma cau-se bon- - ne,
Dieu, mon Sei-gneur, le-ve toi, Mon Dieu, mon Sei-
-ne, Mon Dieu, mon Sei-gneur,
Dieu, mon Sei-gneur, le-ve toi, Mon
Dieu, mon Dieu, mon Sei-gneur, le-ve toi, Mon Dieu, mon
Mon Dieu, mon Sei-gneur, le-ve toi, Mon Dieu, mon Sei-

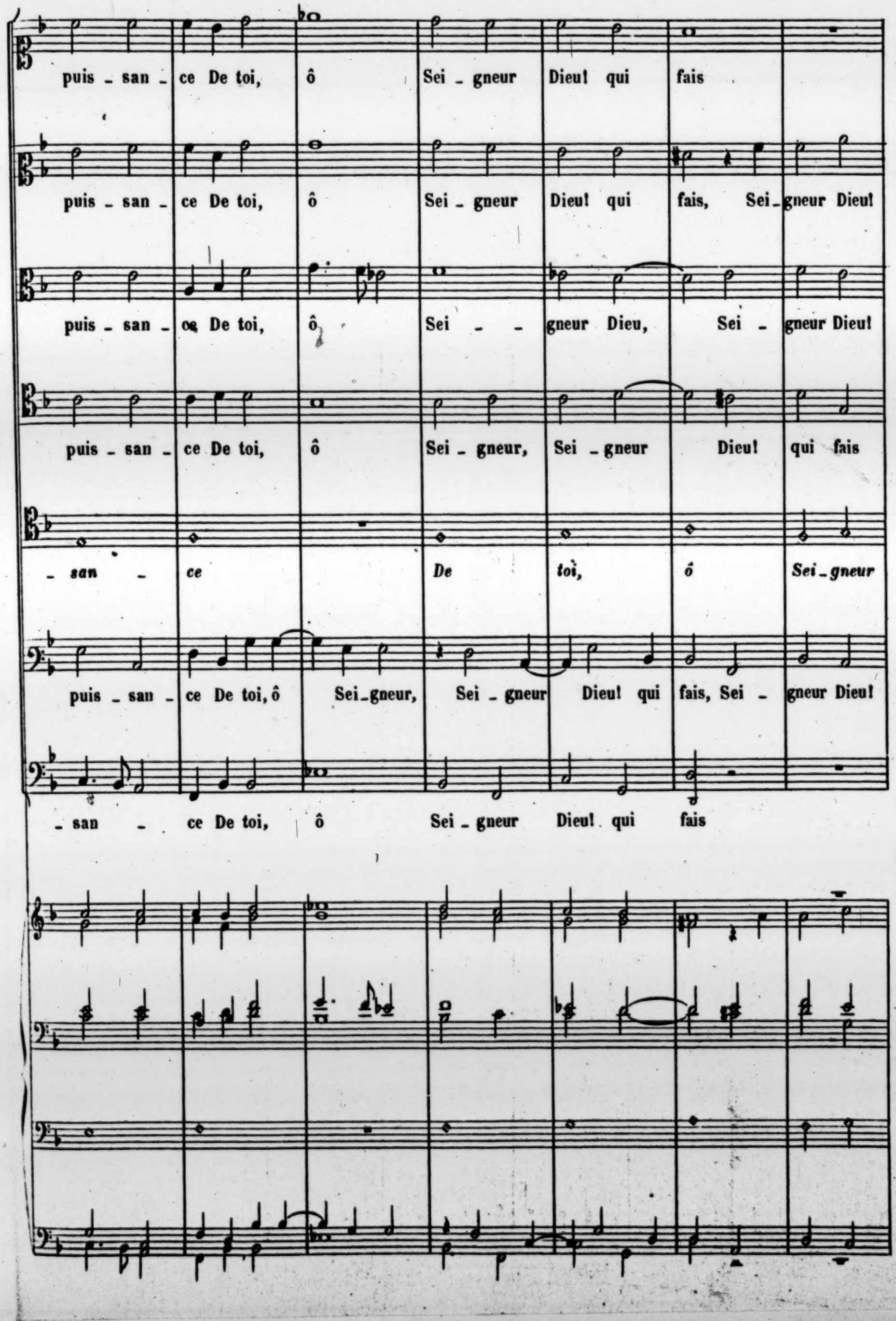

- gneur, le - ve toi, Mon Dieu, mon Sei - gneur, iu - ge moi, mon
le - ve toi, Mon Dieu, mon
Sei - gneur, le - ve toi, Mon Dieu, mon Sei - gneur, iu - ge moi, mon
Sei - gneur, le - ve toi, Mon Dieu, mon Sei - gneur, iu - ge moi, mon
- gneur, le - ve toi, Mon Dieu, mon Sei - gneur, iu - ge moi, mon
Mon Dieu, mon Sei - gneur, iu - ge moi, mon
Sei - gneur, iu - - ge moi Par ta iu - ste bon - té, Par
Sei - gneur, iu - ge moi Par ta iu -
Sei - gneur, iu - - ge moi Par ta iu - ste bon - té, Par
Sei - gneur, iu - - ge moi Par ta iu - ste bon - té,
Sei - gneur, iu - ge moi Par ta iu - ste bon - té, a fin
Sei - gneur, iu - ge moi Par


ta iu _ ste bon _ té, a fin Qu'ils n'en soyent ioy _ eux,
_ ste bon _ _ té, a fin Qu'ils
ta iu _ ste bon _ té, a fin, a fin Qu'ils n'en soyent ioyeux,
a fin, Par ta iu _ ste bon _ té, a fin Qu'ils n'en soyent ioy _
Par ta iu _ ste bon _ té a fin Qu'ils n'en soyent ioy _ eux,
ta iu _ ste bon _ té a fin
Qu'ils n'en soyent ioy _ eux à la fin.
n'en soyent ioy _ _ eux à la fin.
à la fin, n'en soyent ioy _ eux à la fin.
_ eux à la fin, n'en soyent ioy _ eux a la fin.
à la fin, Qu'ils n'en soyent ioy _ eux à la fin.
Qu'ils n'en soyent ioy _ eux à la fin.

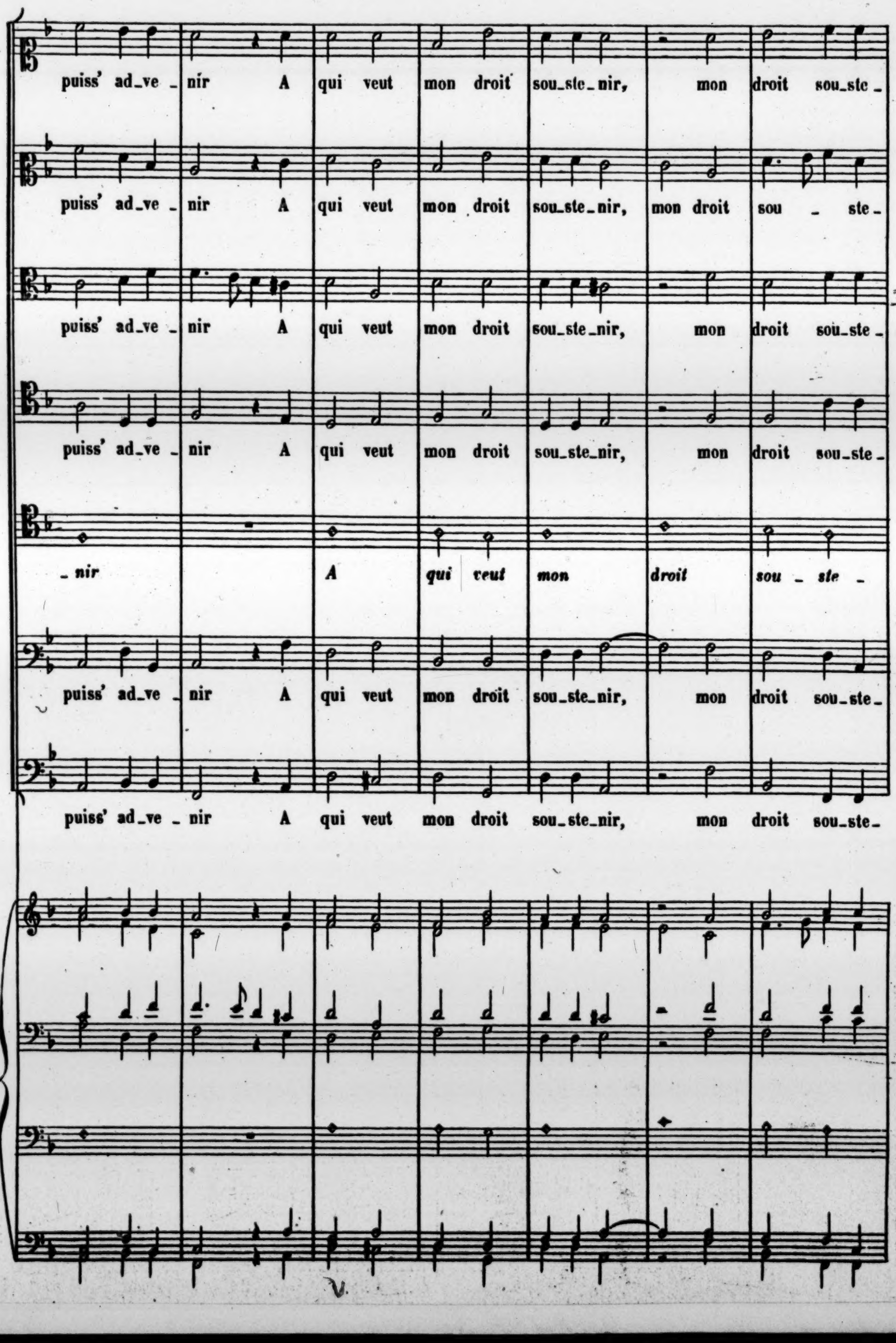
DERNIERE PARTIE, A 7

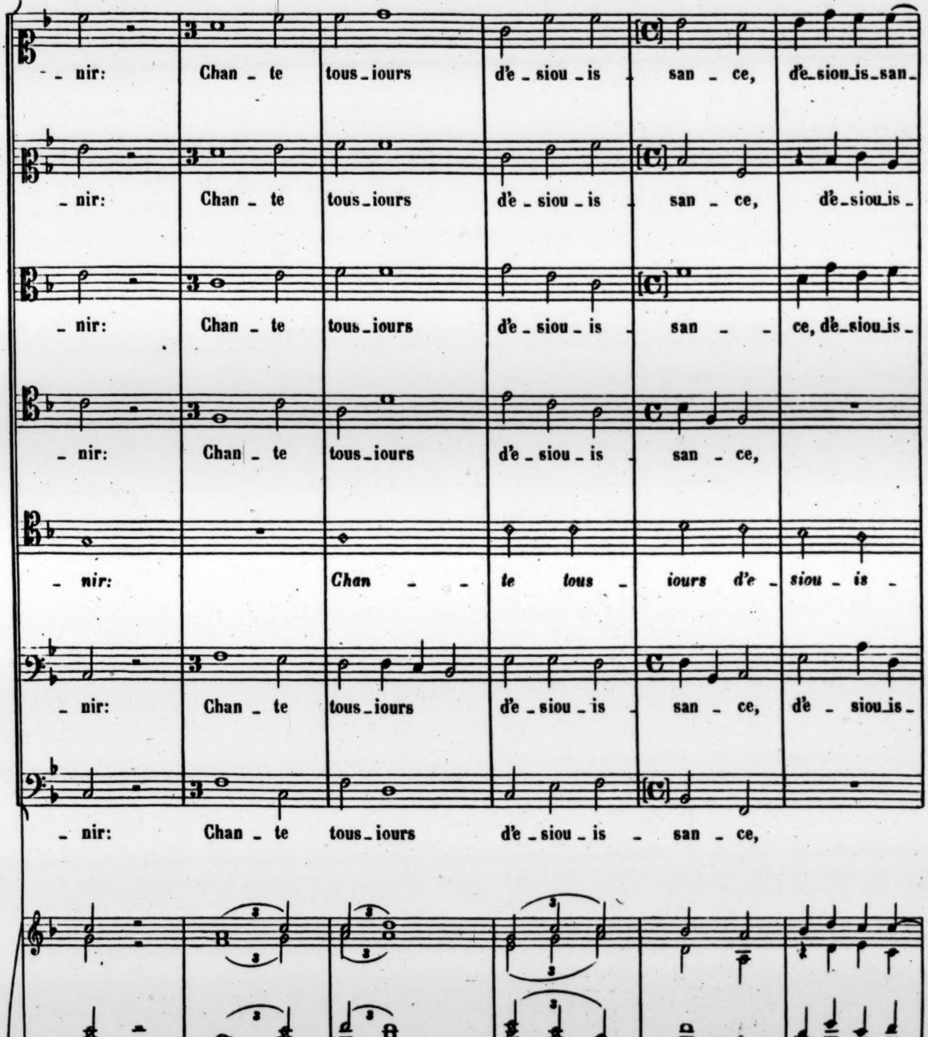

Dessus
Mais tout plai - sir, Mais tout plai -
Second-Dessus
Mais tout plai - sir, Mais,
Haute-Contre
Mais tout plai - sir, Mais tout plai -
Cinquiesme
Mais tout plai - sir, Mais, Mais tout plai -
Taille (Chant choral)
Basse-Taille
Mais tout plai -
Basse-Contre
RÉDUCTION

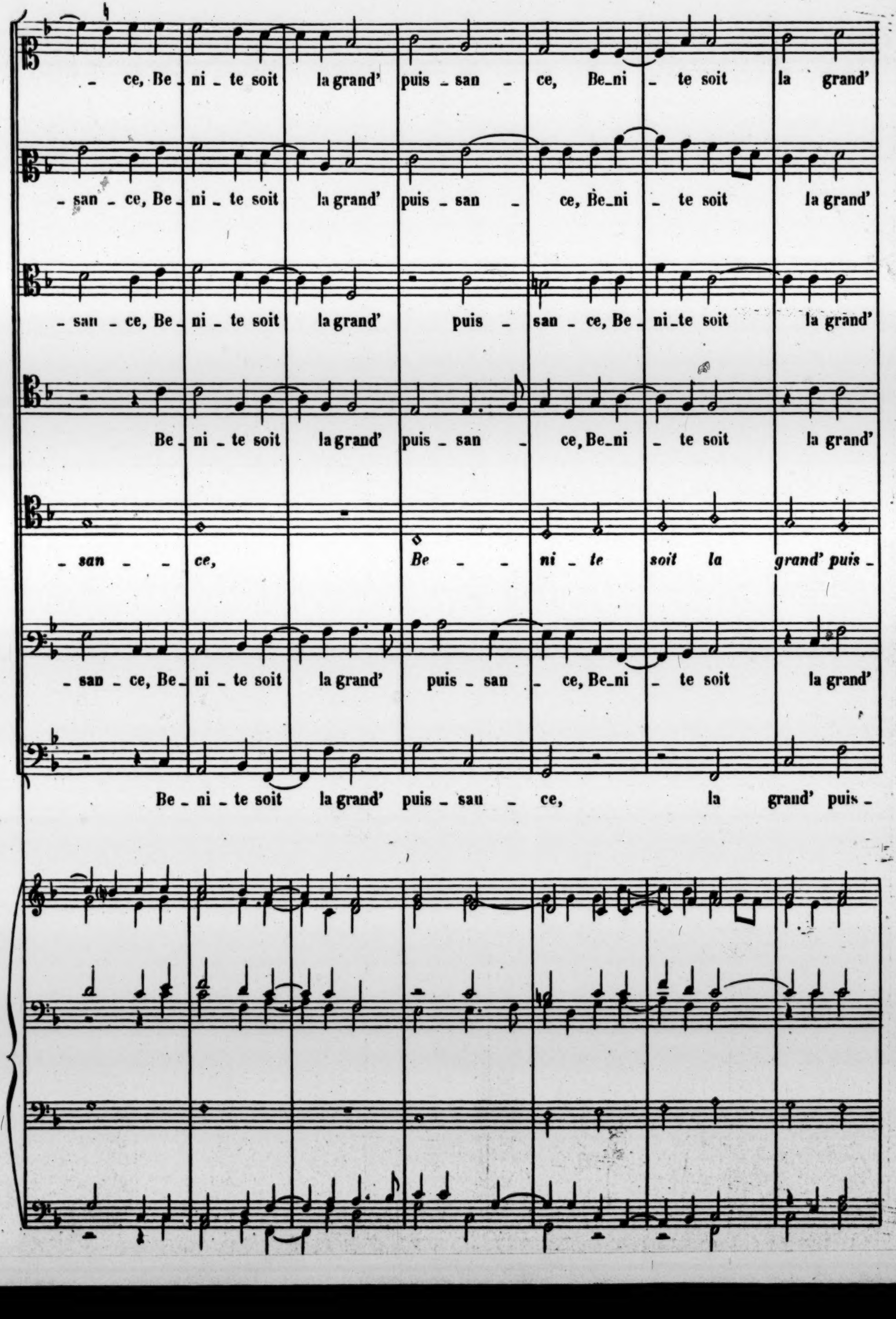

-sir puiss' ad-ve-nir Mais tout plai-sir
Mais tout plai-sir, Mais tout plai-sir
-sir, Mais tout plai-sir, Mais tout plai--sir
-sir puiss' ad-ve-nir, Mais tout plai-sir
Mais. tout plai-sir puiss' ad--ve-
-sir, Mais tout plai-sir, Mais tout plai--sir
Mais tout plai-sir, Mais tout plai-sir

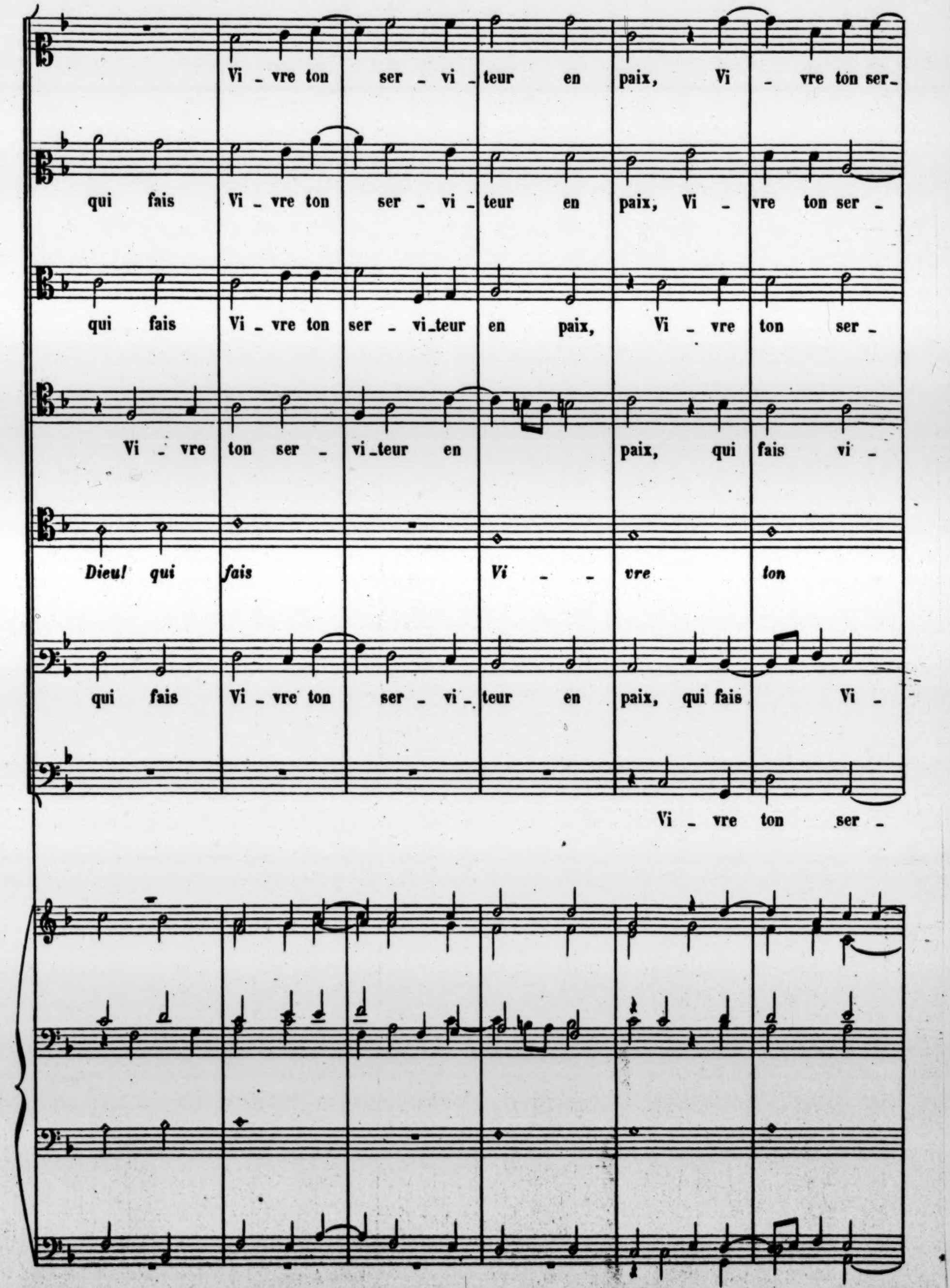

puis - san - ce De toi, ô Sei - gneur Dieu! qui fais
puis - san - ce De toi, ô Sei - gneur Dieu! qui fais, Sei - gneur Dieu!
puis - san - ce De toi, ô Sei - - gneur Dieu, Sei - gneur Dieu!
puis - san - ce De toi, ô Sei - gneur, Sei - gneur Dieu! qui fais
- san - ce De toi, ô Sei - gneur
puis - san - ce De toi, ô Sei - gneur, Sei - gneur Dieu! qui fais, Sei - gneur Dieu!
- san - ce De toi, ô Sei - gneur Dieu! qui fais

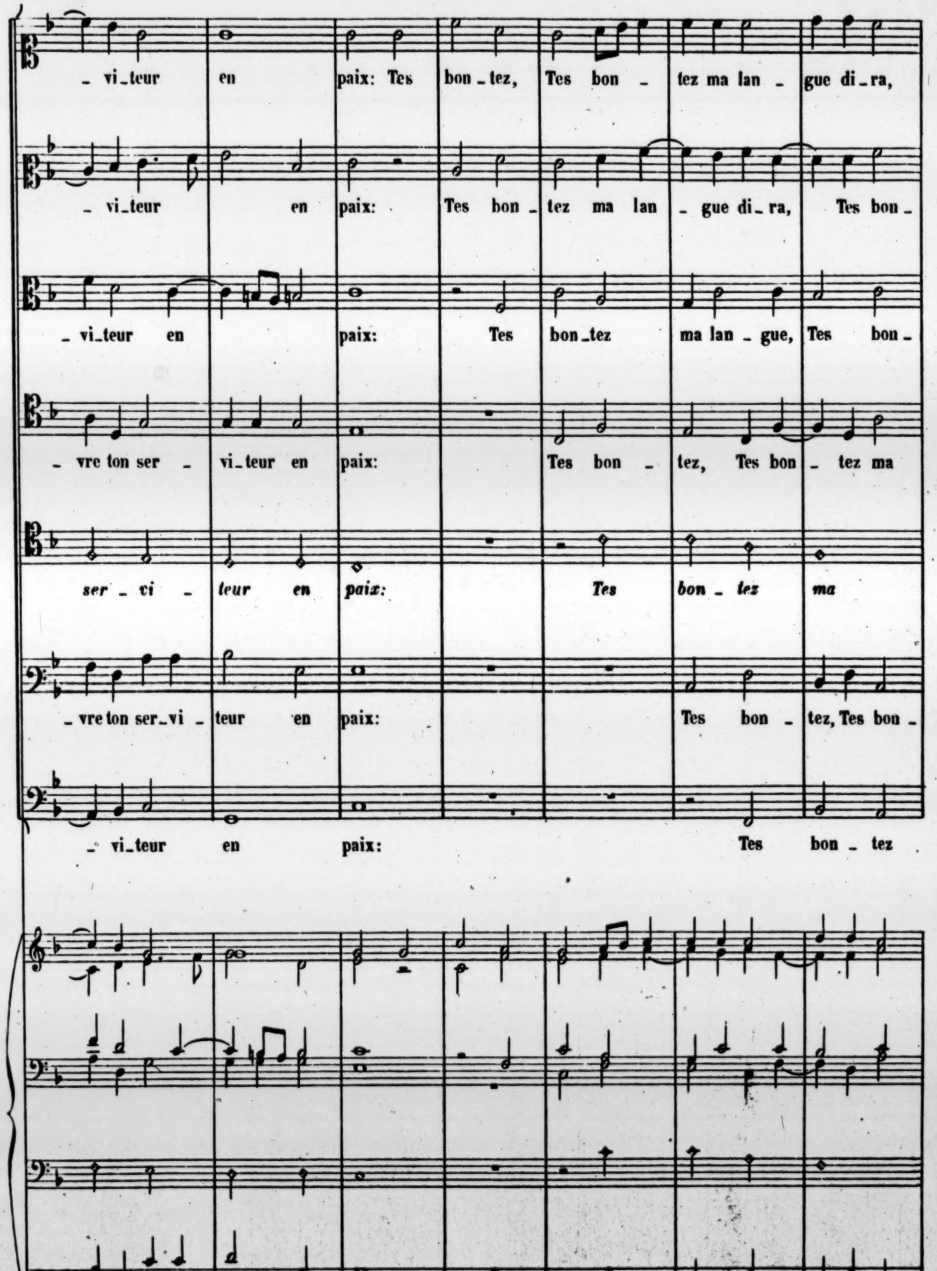
7

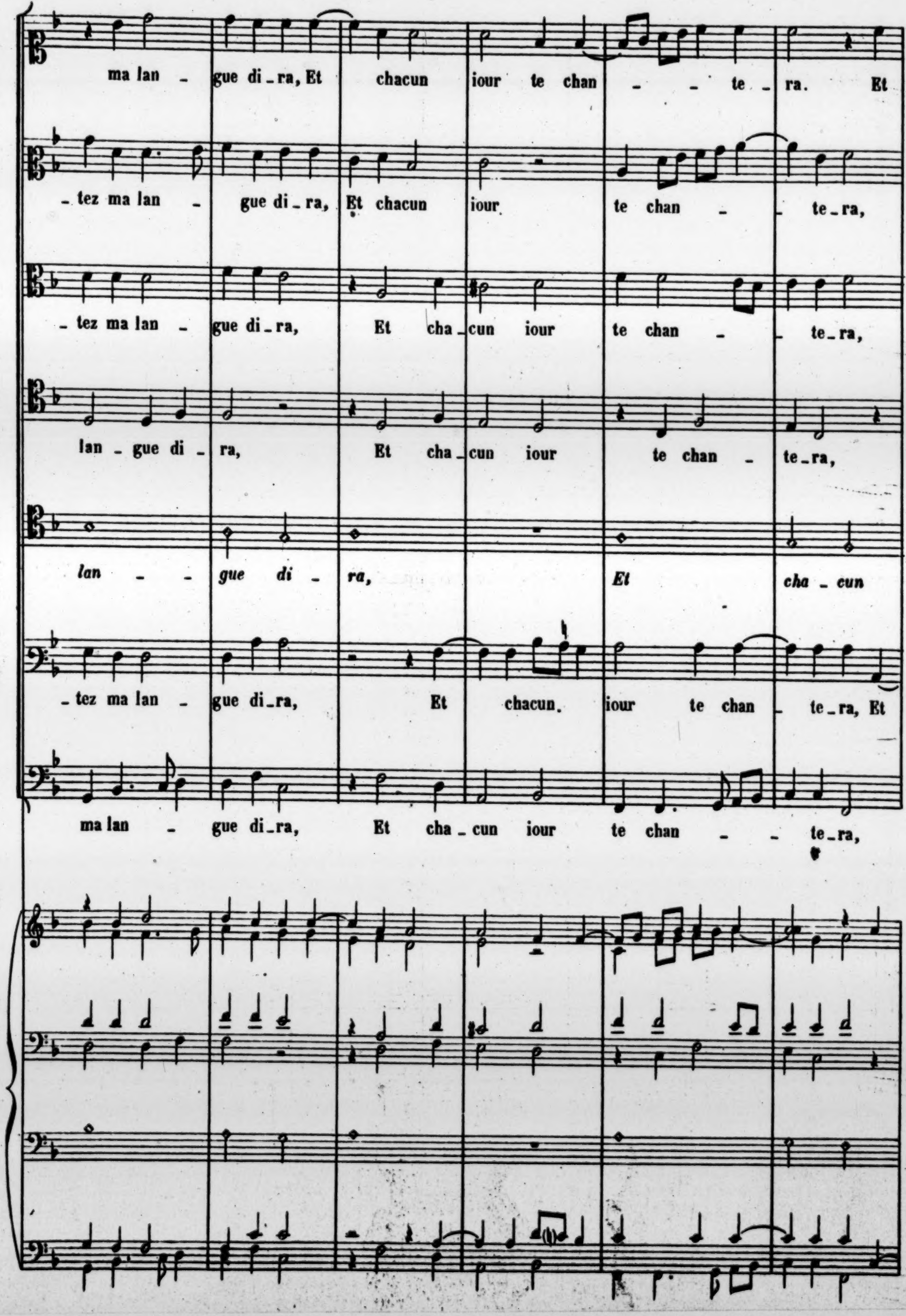

puiss' ad_ve _ nir A qui veut mon droit sou_ste_nir, mon droit sou_ste _
puiss' ad_ve _ nir A qui veut mon droit sou_ste_nir, mon droit sou - ste_
puiss' ad_ve _ nir A qui veut mon droit sou_ste_nir, mon droit sou_ste _
puiss' ad_ve _ nir A qui veut mon droit sou_ste_nir, mon droit sou_ste_
_ nir A qui veut mon droit sou _ ste _
puiss' ad_ve _ nir A qui veut mon droit sou_ste_nir, mon droit sou_ste_
puiss' ad_ve _ nir A qui veut mon droit sou_ste_nir, mon droit sou_ste_

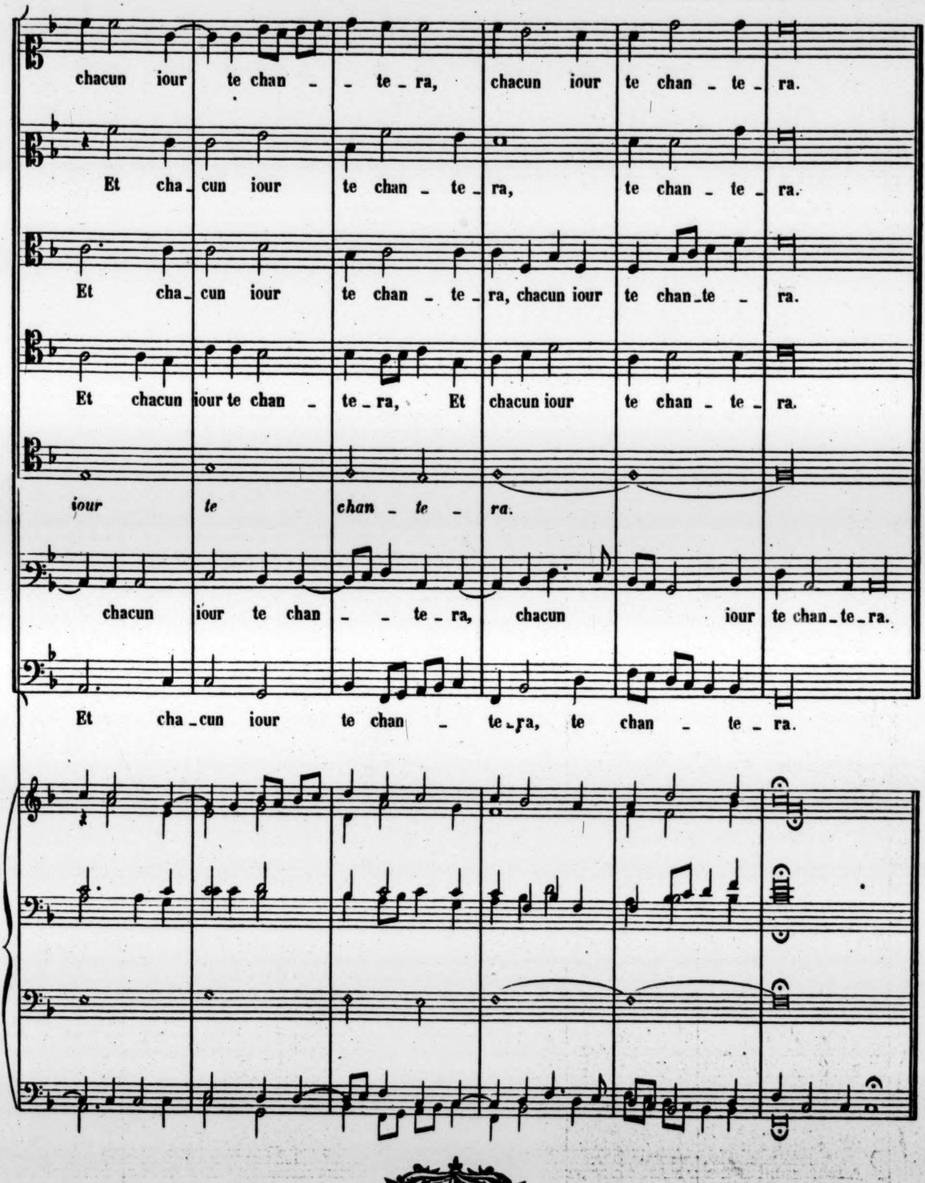

-nir: Chan-te tous-iours d'e-siou-is-san-ce, d'e-siou-is-san-
-nir: Chan-te tous-iours d'e-siou-is-san-ce, d'e-siou-is-
-nir: Chan-te tous-iours d'e-siou-is-san-ce, d'e-siou-is-
-nir: Chan-te tous-iours d'e-siou-is-san-ce,
-nir: Chan-te tous-iours d'e-siou-is-
-nir: Chan-te tous-iours d'e-siou-is-san-ce, d'e-siou-is-
-nir: Chan-te tous-iours d'e-siou-is-san-ce,


- ce, Be - ni - te soit la grand' puis - san - ce, Be_ni - te soit la grand'
- san - ce, Be - ni - te soit la grand' puis - san - ce, Be_ni - te soit la grand'
- san - ce, Be - ni - te soit la grand' puis - san - ce, Be - ni_te soit la grand'
Be - ni - te soit la grand' puis - san - ce, Be_ni - te soit la grand'
- san - - ce, Be - - ni - te soit la grand' puis -
- san - ce, Be - ni - te soit la grand' puis - san - ce, Be_ni - te soit la grand'
Be - ni - te soit la grand' puis - san - ce, la grand' puis -


Vi - vre ton ser - vi - teur en paix, Vi - vre ton ser -
qui fais Vi - vre ton ser - vi - teur en paix, Vi - vre ton ser -
qui fais Vi - vre ton ser - vi - teur en paix, Vi - vre ton ser -
Vi - vre ton ser - vi - teur en paix, qui fais vi -
Dieu! qui fais Vi - vre ton
qui fais Vi - vre ton ser - vi - teur en paix, qui fais Vi -
Vi - vre ton ser -


- vi - teur en paix: Tes bon - tez, Tes bon - tez ma lan - gue di - ra,
- vi - teur en paix: Tes bon - tez ma lan - gue di - ra, Tes bon -
- vi - teur en paix: Tes bon - tez ma lan - gue, Tes bon -
- vre ton ser - vi - teur en paix: Tes bon - tez, Tes bon - tez ma
ser - vi - teur en paix: Tes bon - tez ma
- vre ton ser - vi - teur en paix: Tes bon - tez, Tes bon -
- vi - teur en paix: Tes bon - tez

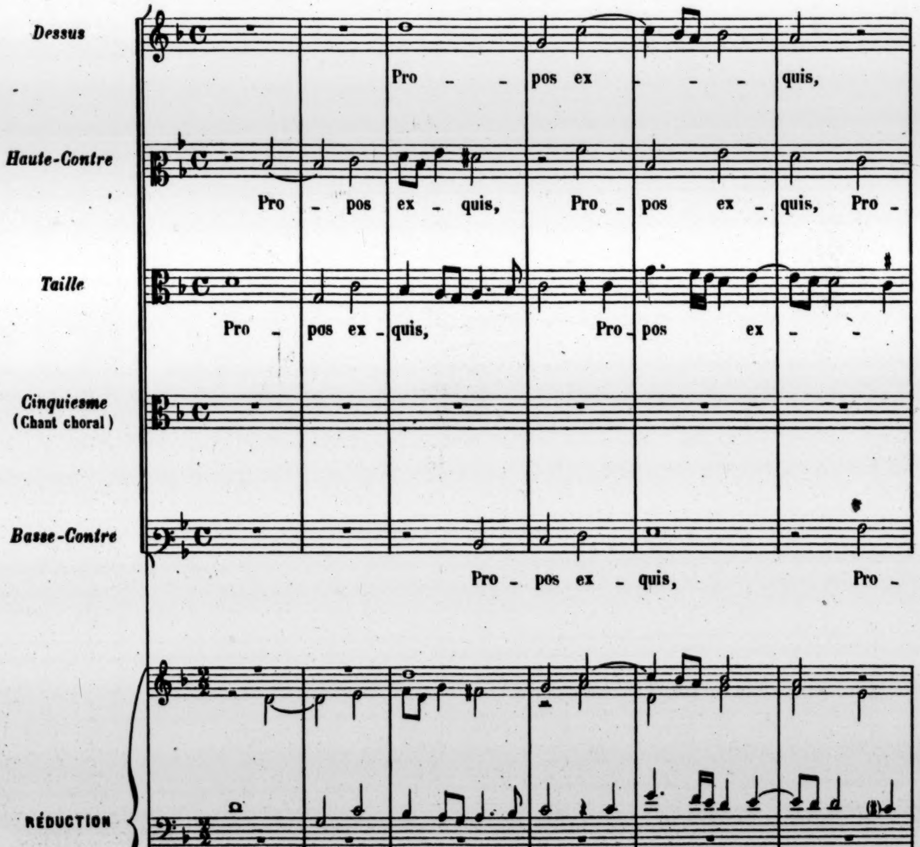

ma lan - gue di - ra, Et chacun iour te chan - - te - ra. Et
- tez ma lan - gue di - ra, Et chacun iour te chan - - te - ra,
- tez ma lan - gue di - ra, Et cha - cun iour te chan - - te - ra,
lan - gue di - ra, Et cha - cun iour te chan - te - ra,
lan - - gue di - ra, Et cha - cun
- tez ma lan - gue di - ra, Et chacun. iour te chan - te - ra, Et
ma lan - gue di - ra, Et cha - cun iour te chan - - te - ra,

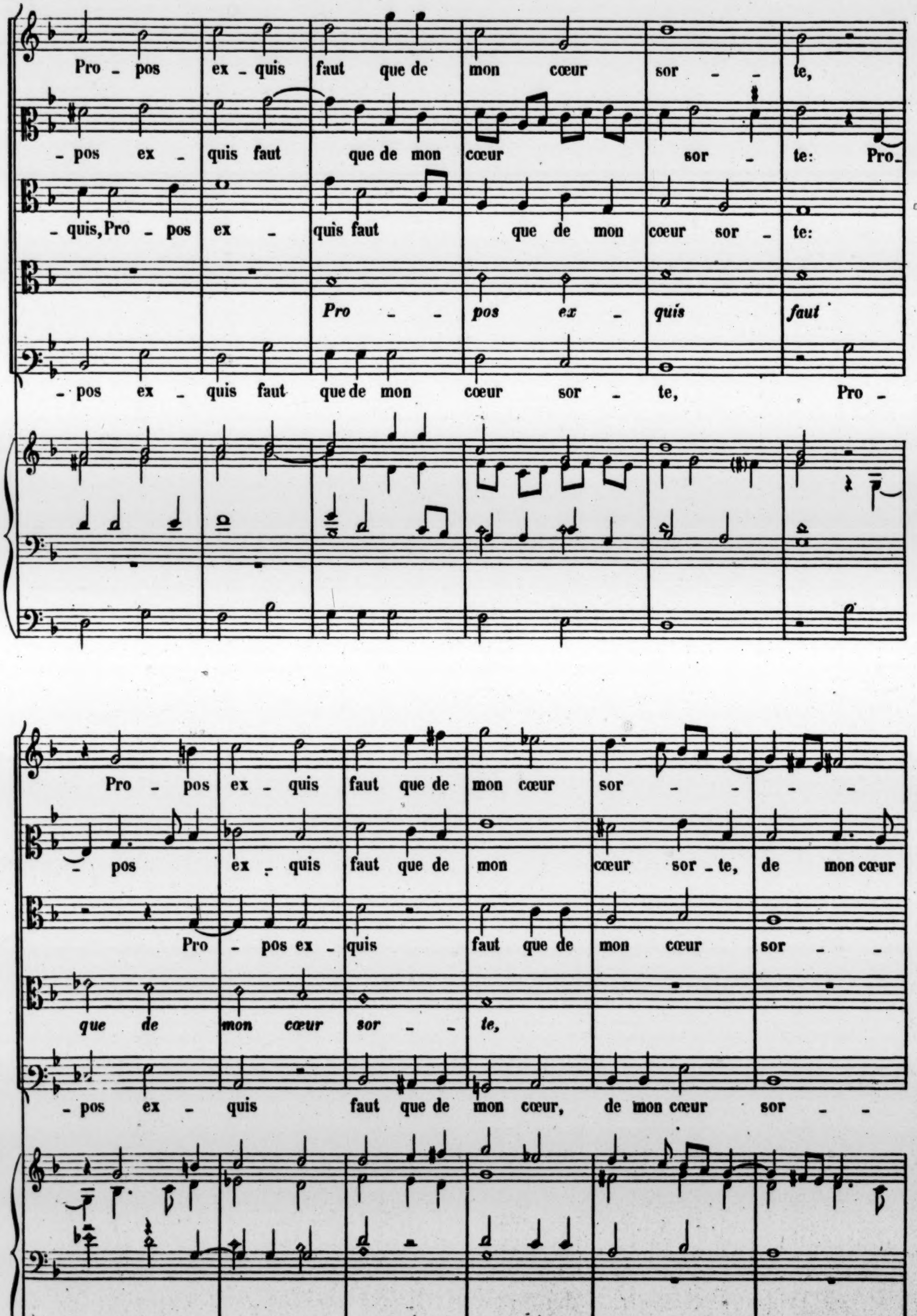

chacun iour te chan - - te - ra, chacun iour te chan - te - ra.
Et cha - cun iour te chan - te - ra, te chan - te - ra.
Et cha - cun iour te chan - te - ra, chacun iour te chan - te - ra.
Et chacun iour te chan - te - ra, Et chacun iour te chan - te - ra.
iour te chan - te - ra.
chacun iour te chan - - te - ra, chacun iour te chan - te - ra.
Et cha - cun iour te chan - te - ra, te chan - te - ra.

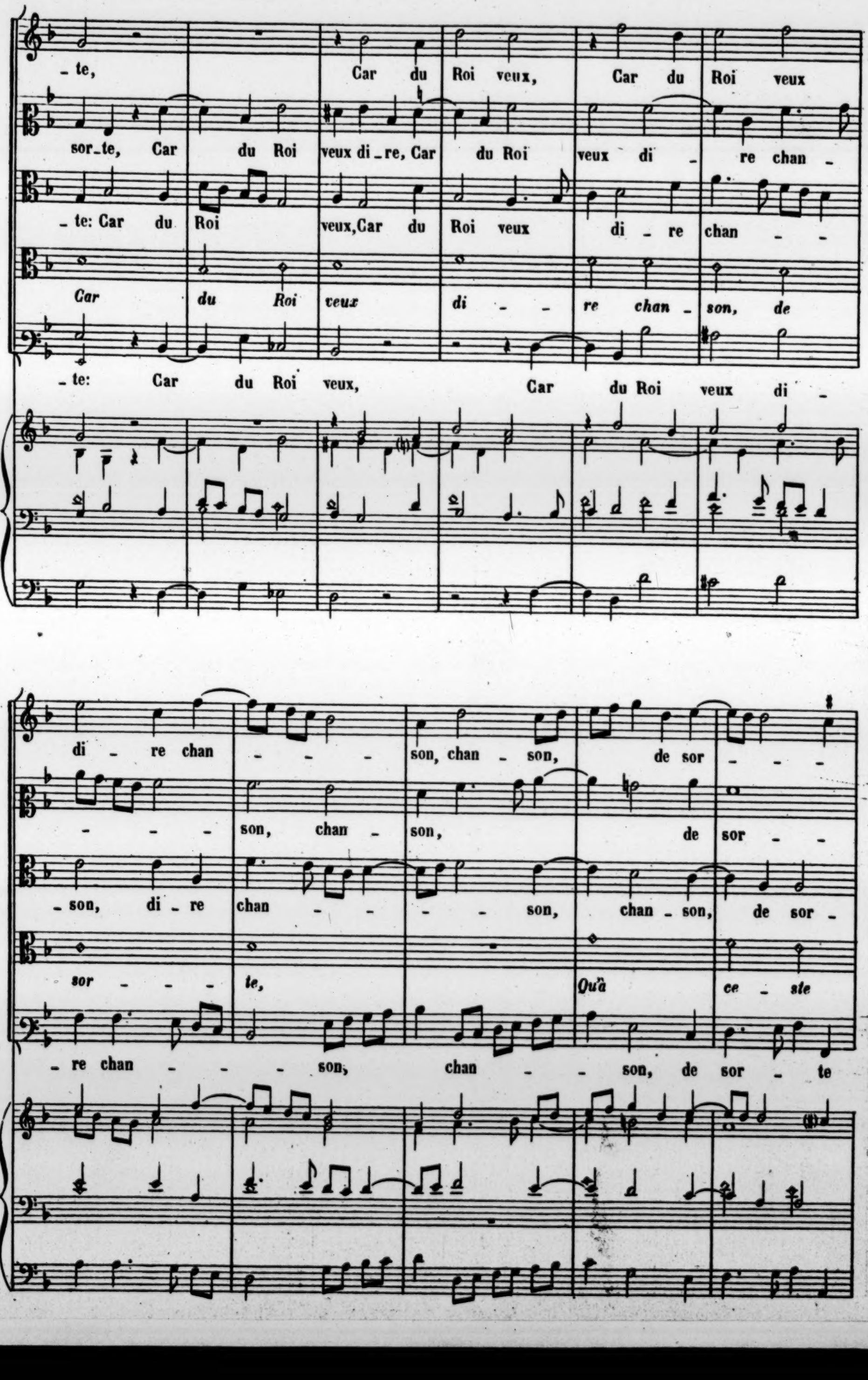
DU TROISIESME MODE, [AUTHENTIQUE]

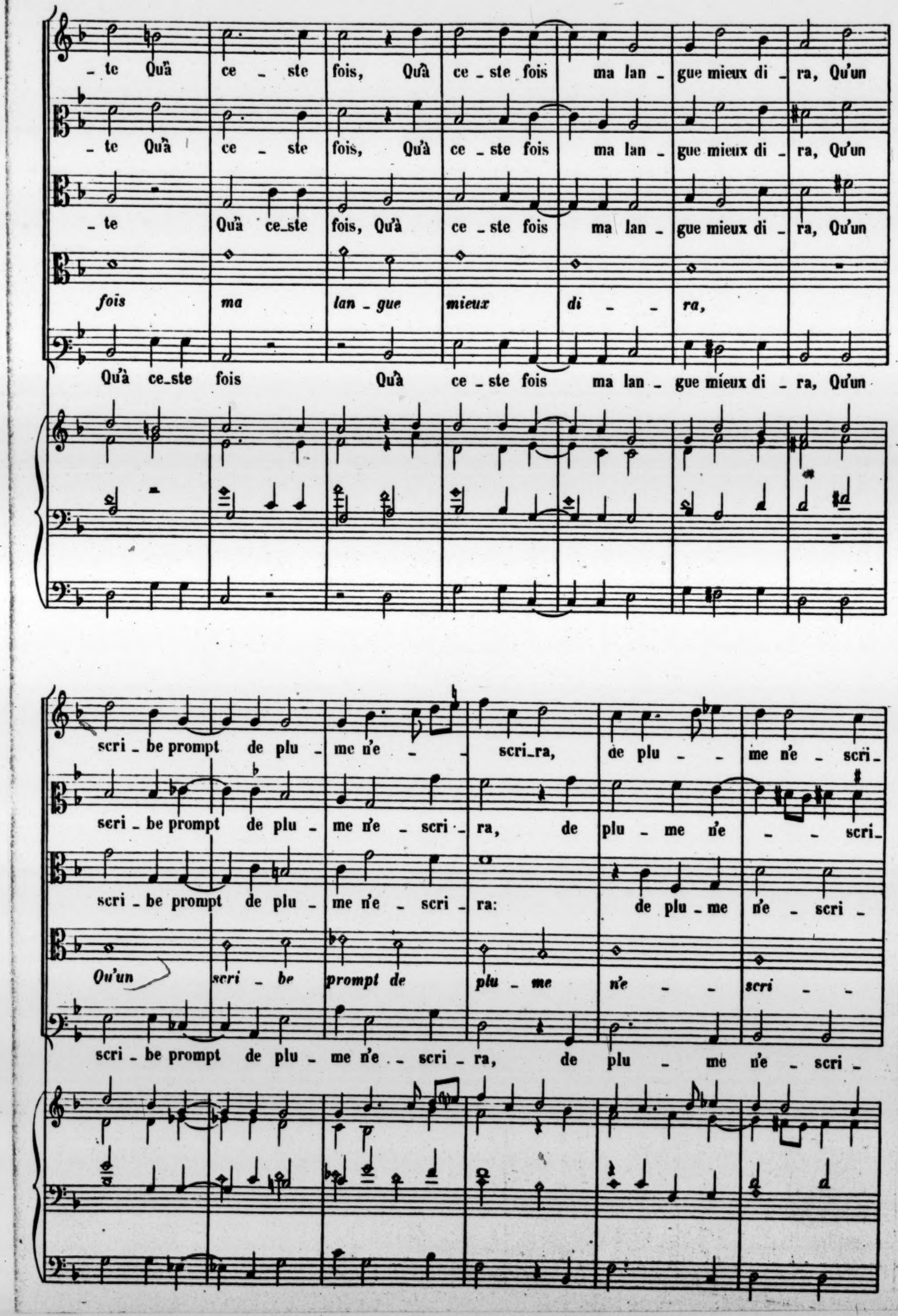
PSEAUME XLV Paroles de CLÉMENT MAROT

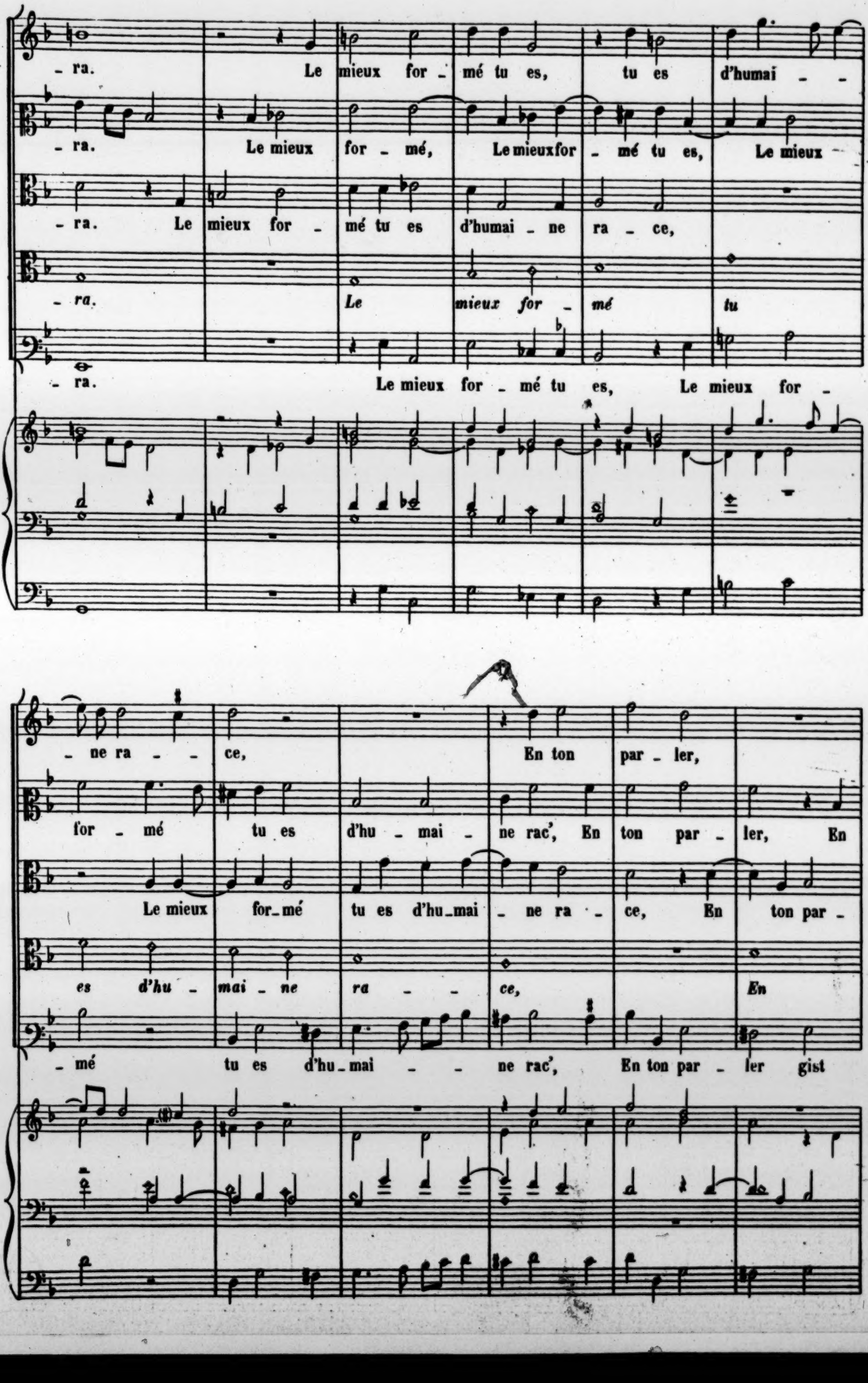
[I^re PARTIE], A 5

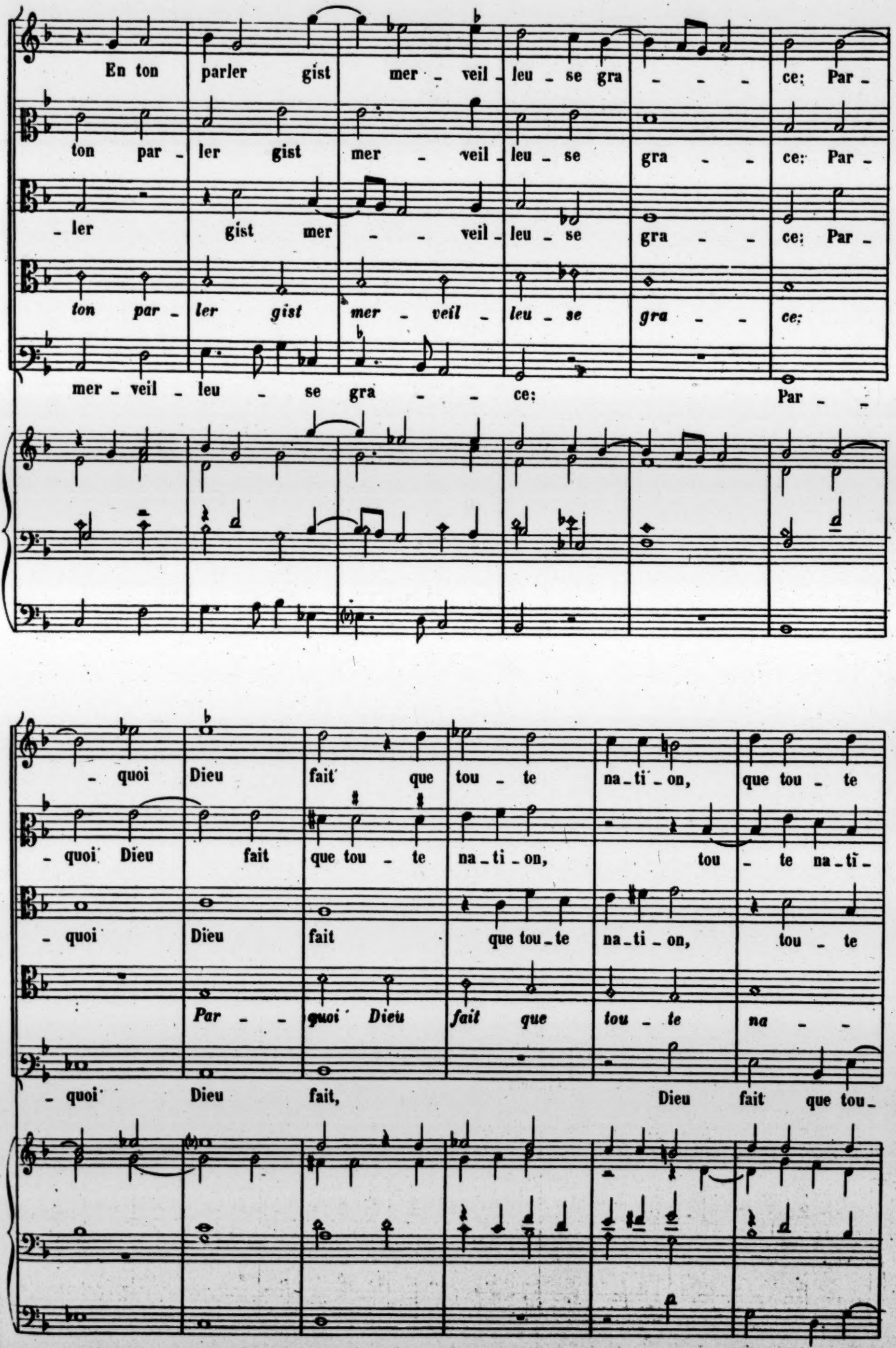

Dessus
Pro - - pos ex - - - quis,
Haute-Contre
Pro - pos ex - quis, Pro - pos ex - quis, Pro -
Taille
Pro - pos ex - quis, Pro - pos ex - -
Cinquiesme
(Chant choral)
Basse-Contre
Pro - pos ex - quis, Pro -
RÉDUCTION

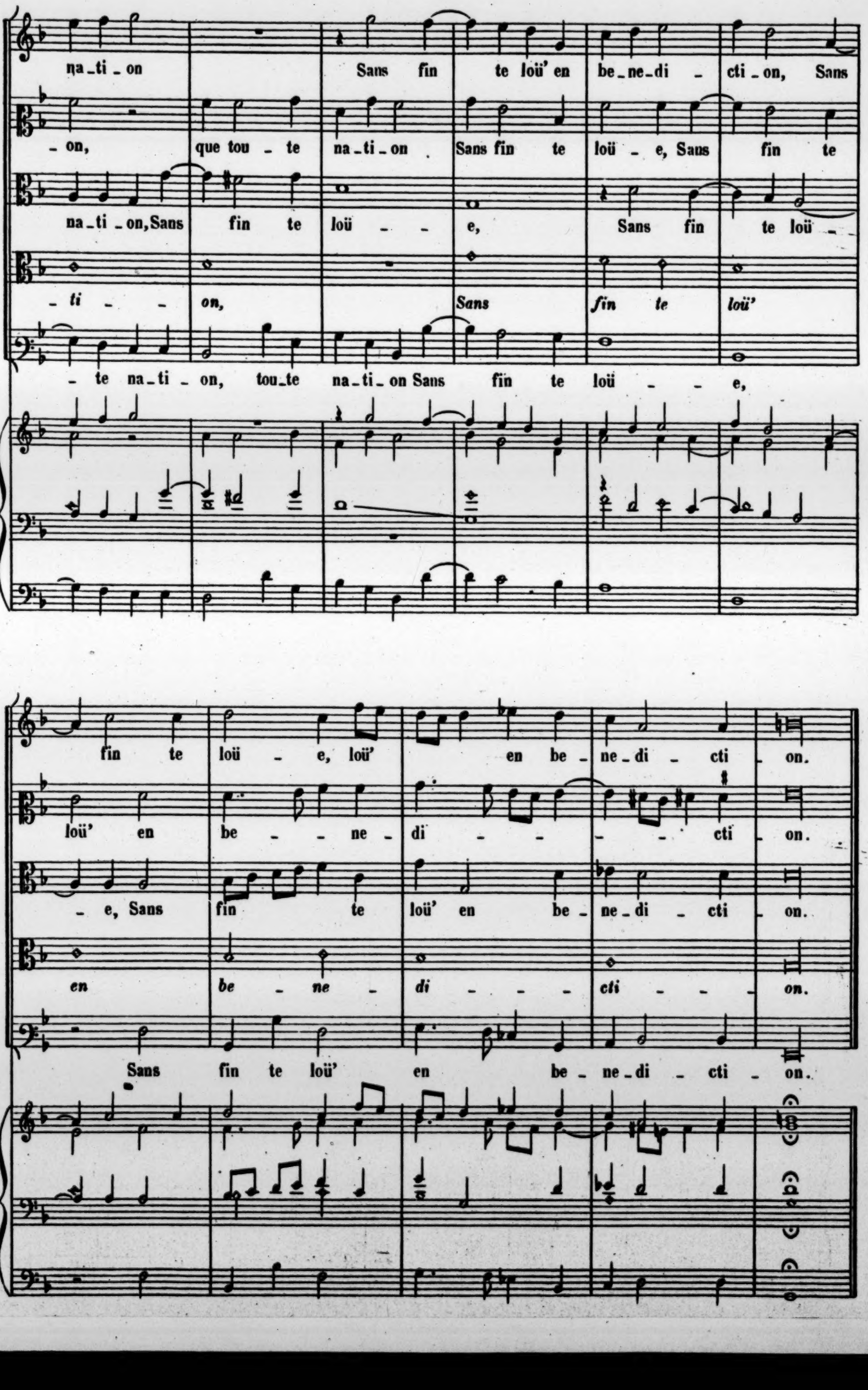

Pro - pos ex - quis faut que de mon cœur sor - - te,
- pos ex - quis faut que de mon cœur sor - te: Pro -
- quis, Pro - pos ex - quis faut que de mon cœur sor - te:
Pro - - pos ex - quis faut
- pos ex - quis faut que de mon cœur sor - te, Pro -
Pro - pos ex - quis faut que de mon cœur sor - - - - -
- pos ex - quis faut que de mon cœur sor - te, de mon cœur
Pro - pos ex - quis faut que de mon cœur sor - -
que de mon cœur sor - - te,
- pos ex - quis faut que de mon cœur, de mon cœur sor - -


_te, Car du Roi veux, Car du Roi veux
sor_te, Car du Roi veux di_re, Car du Roi veux di - re chan -
_te: Car du Roi veux,Car du Roi veux di - re chan - -
Car du Roi veux di - - re chan - son, de
_te: Car du Roi veux, Car du Roi veux di -
di - re chan - - - son, chan - son, de sor - - -
- - - son, chan - son, de sor - -
- son, di - re chan - - - - son, chan - son, de sor -
sor - - - te, Qu'a ce - ste
- re chan - - - son, chan - - son, de sor - te

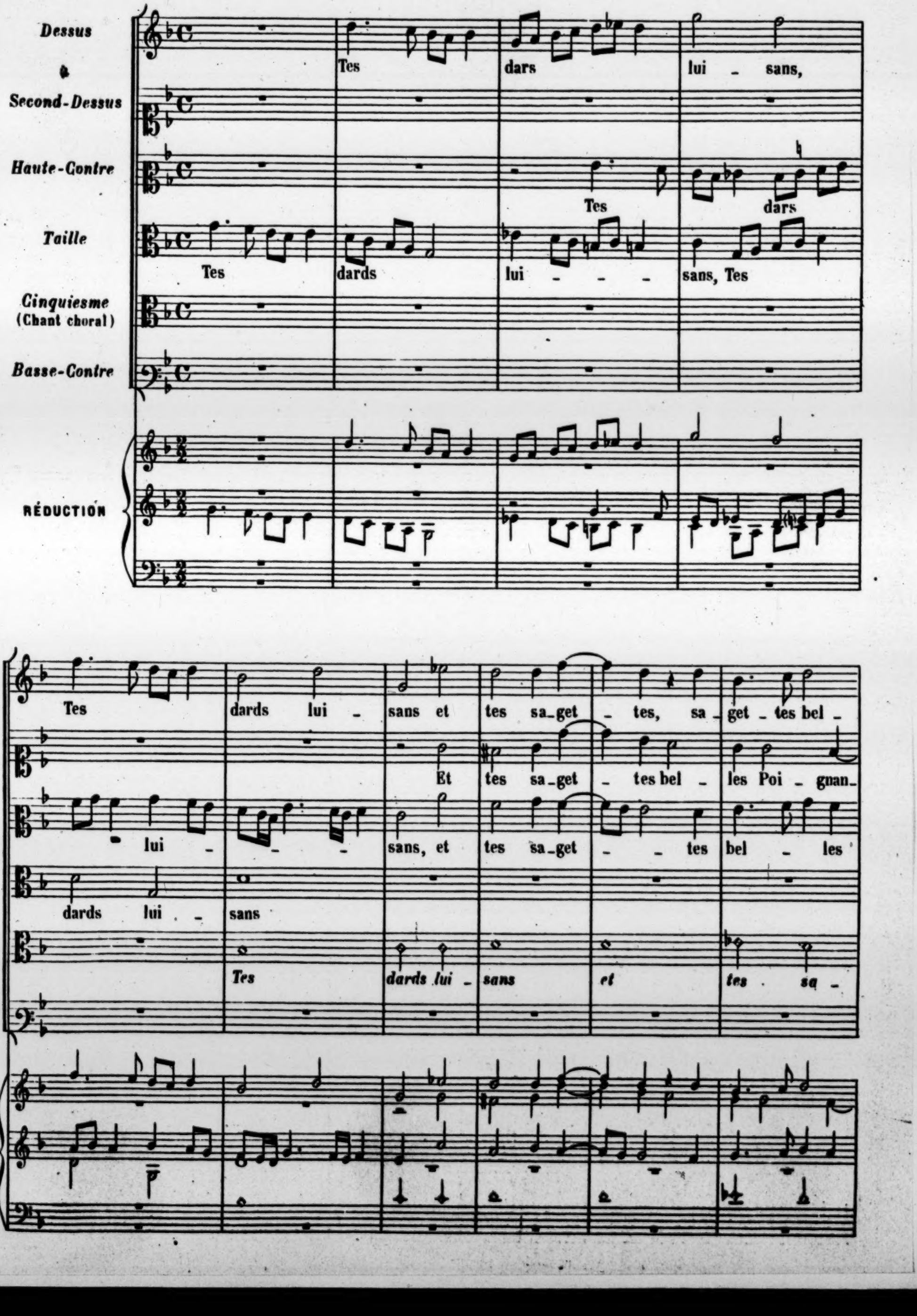

_ te Qu'à ce _ ste fois, Qu'à ce _ ste fois ma lan _ gue mieux di _ ra, Qu'un
_ te Qu'à ce _ ste fois, Qu'à ce _ ste fois ma lan _ gue mieux di _ ra, Qu'un
_ te Qu'à ce_ste fois, Qu'à ce _ ste fois ma lan _ gue mieux di _ ra, Qu'un
fois ma lan _ gue mieux di _ ra,
Qu'à ce_ste fois Qu'à ce _ ste fois ma lan _ gue mieux di _ ra, Qu'un
scri _ be prompt de plu _ me n'e _ _ scri_ra, de plu _ _ me n'e _ scri_
scri _ be prompt de plu _ me n'e _ scri _ ra, de plu _ me n'e _ _ scri_
scri _ be prompt de plu _ me n'e _ scri _ ra: de plu _ me n'e _ scri _
Qu'un scri _ be prompt de plu _ me n'e _ _ scri _ _
scri _ be prompt de plu _ me n'e _ _ scri _ ra, de plu _ me n'e _ scri _

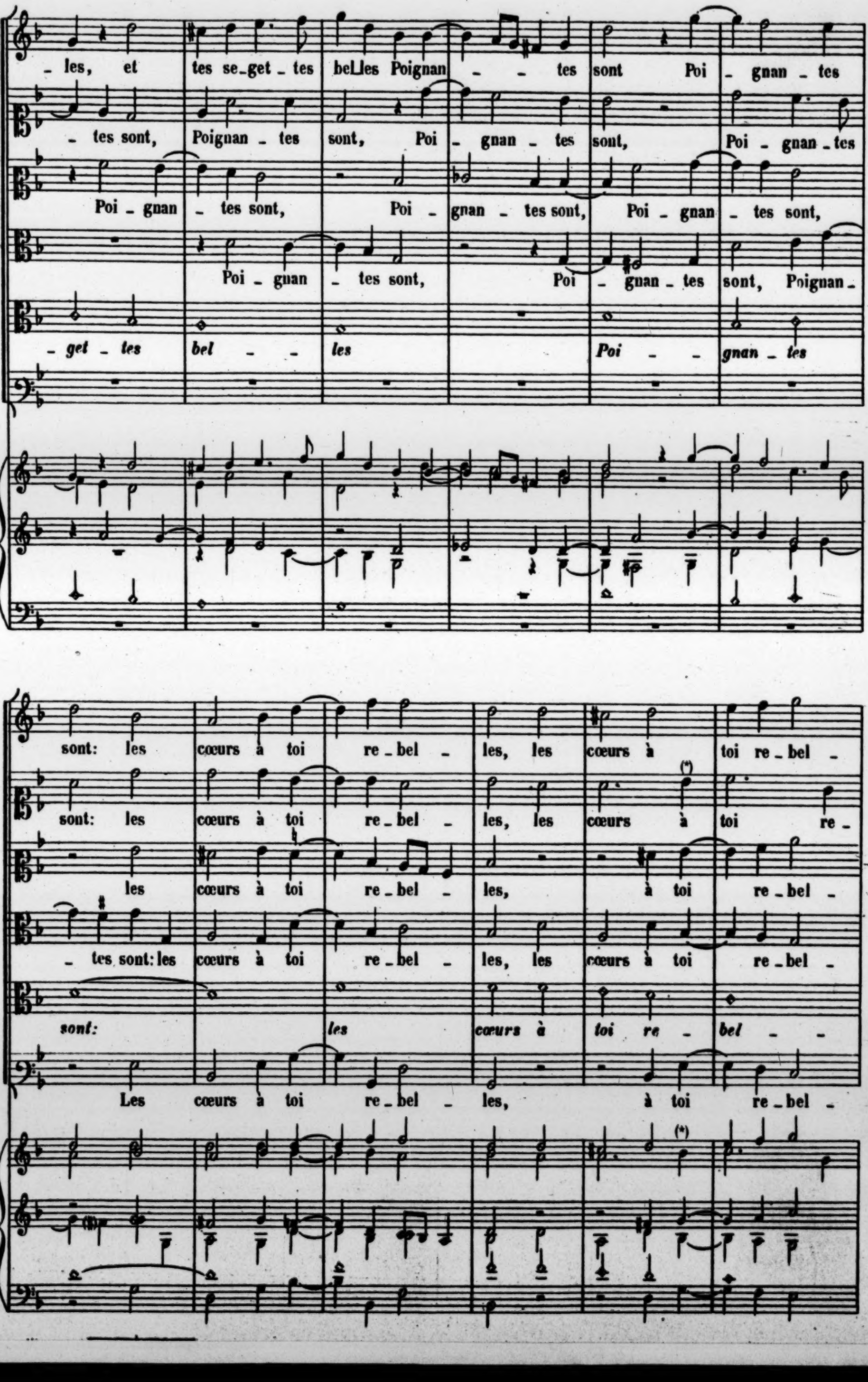

- ra. Le mieux for - mé tu es, tu es d'humai -
- ra. Le mieux for - mé, Le mieux for - mé tu es, Le mieux -
- ra. Le mieux for - mé tu es d'humai - ne ra - ce,
- ra. Le mieux for - mé tu
- ra. Le mieux for - mé tu es, Le mieux for -
- ne ra - - ce, En ton par - ler,
for - mé tu es d'hu - mai - ne rac', En ton par - ler, En
Le mieux for - mé tu es d'hu - mai - ne ra - ce, En ton par -
es d'hu - mai - ne ra - - ce, En
- mé tu es d'hu - mai - - ne rac', En ton par - ler gist

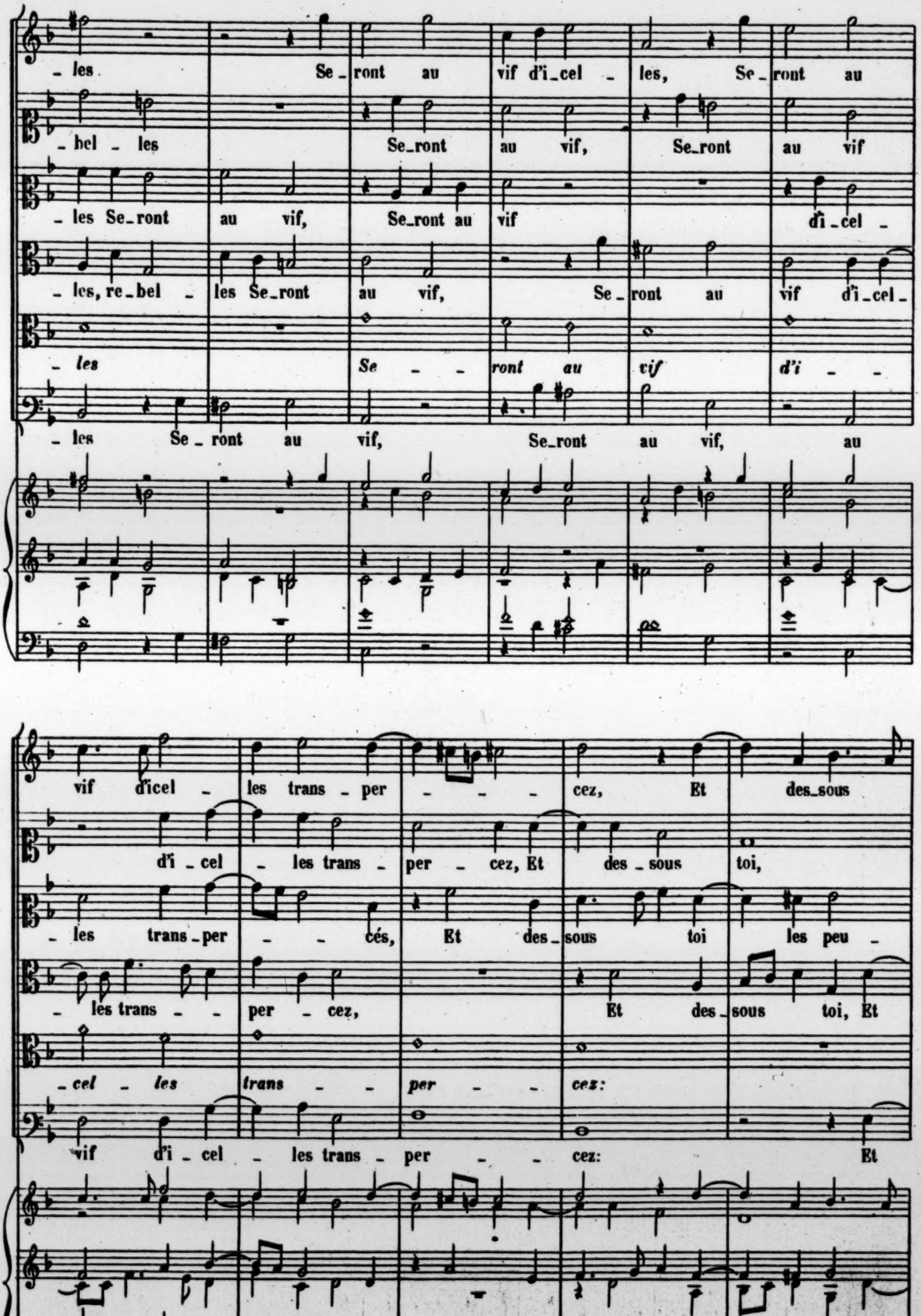

En ton parler gist mer - veil - leu - se gra - - - ce: Par -
ton par - ler gist mer - veil - leu - se gra - - - ce: Par -
- ler gist mer - - veil - leu - se gra - - - ce: Par -
ton par - ler gist mer - veil - leu - se gra - - ce:
mer - veil - leu - se gra - - - ce: Par -
- quoi Dieu fait que tou - te na - ti - on, que tou - te
- quoi Dieu fait que tou - te na - ti - on, tou - te na - ti -
- quoi Dieu fait que tou - te na - ti - on, tou - te
Par - - quoi Dieu fait que tou - te na - -
- quoi Dieu fait, Dieu fait que tou -

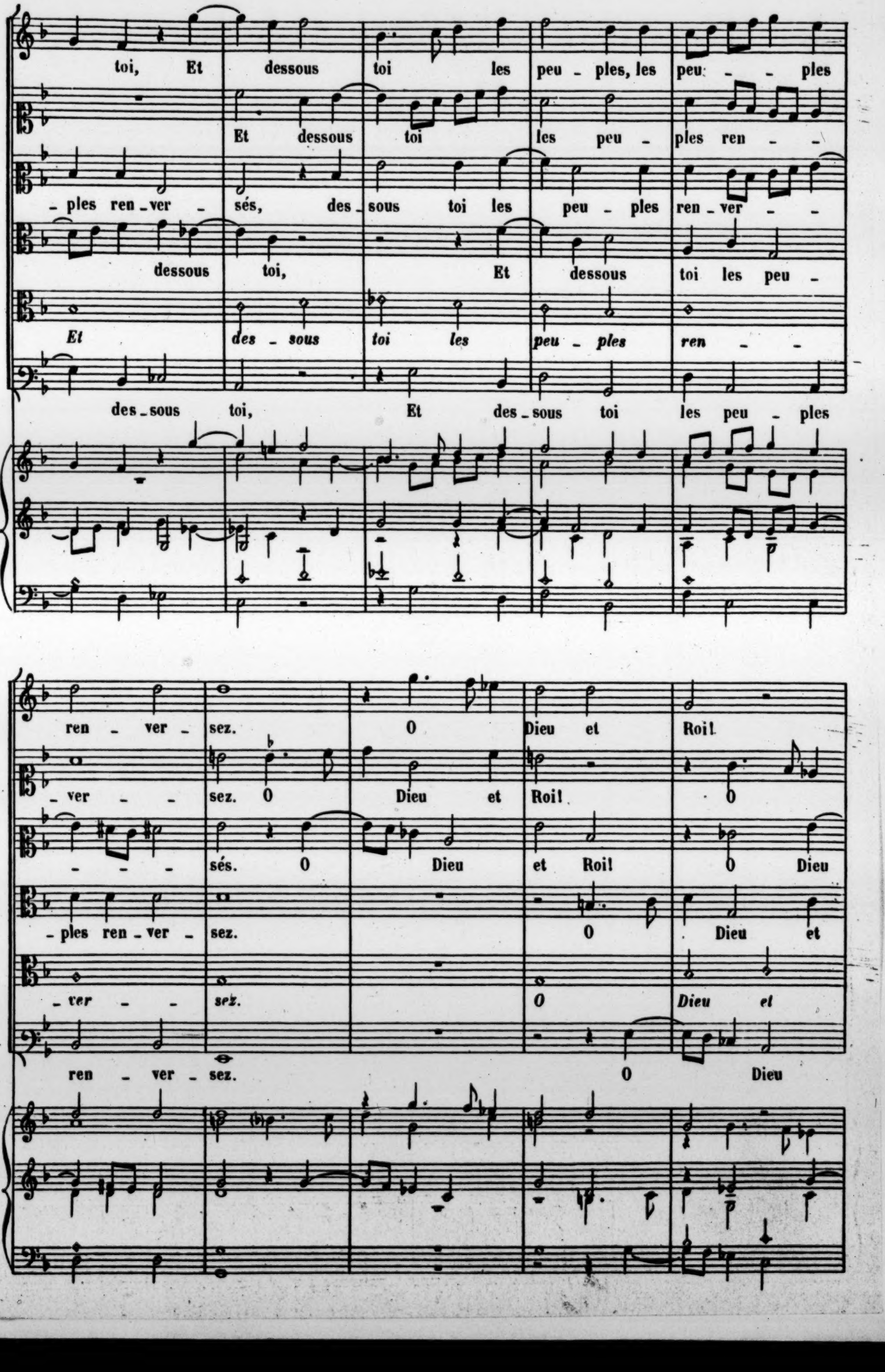

na_ti_on Sans fin te loü' en be_ne_di _ cti_on, Sans
_on, que tou _ te na_ti_on . Sans fin te loü _ e, Sans fin te
na_ti_on, Sans fin te loü _ _ e, Sans fin te loü _
_ ti _ _ on, Sans fin te loü'
_ te na_ti_on, tou_te na_ti_on Sans fin te loü _ _ e,
fin te loü _ e, loü' en be_ne_di _ cti _ on.
loü' en be _ _ ne _ di _ _ _ _ cti _ on.
_ e, Sans fin te loü' en be _ ne_di _ cti _ on.
en be _ ne _ di _ _ _ cti _ _ _ on.
Sans fin te loü' en be_ne_di _ cti _ on.

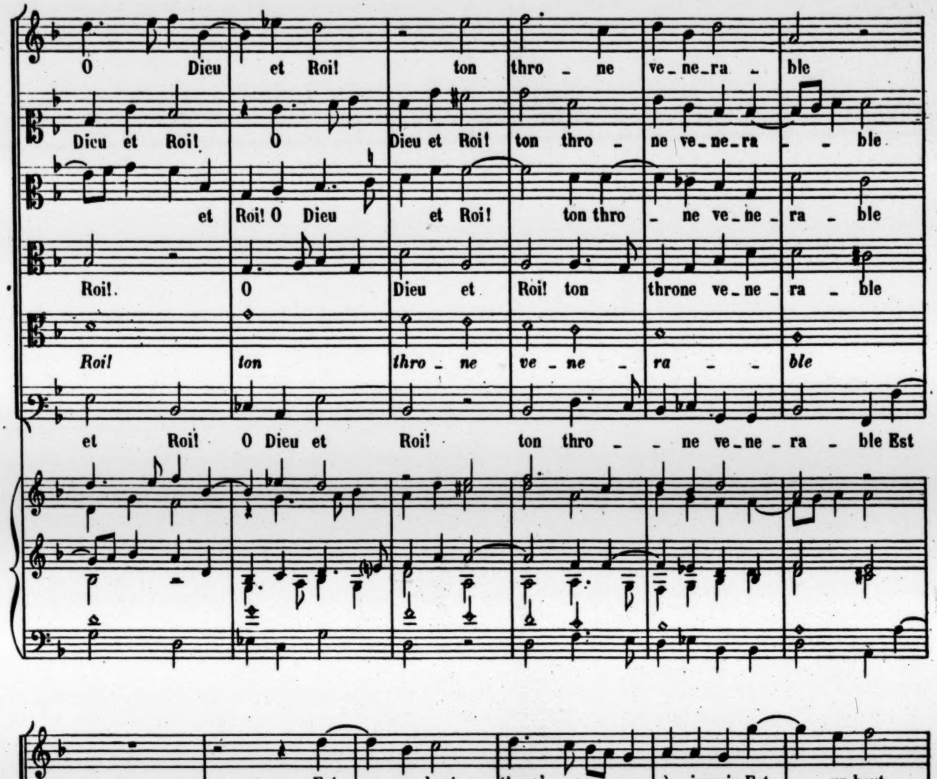
TROISIESME PARTIE, A 6

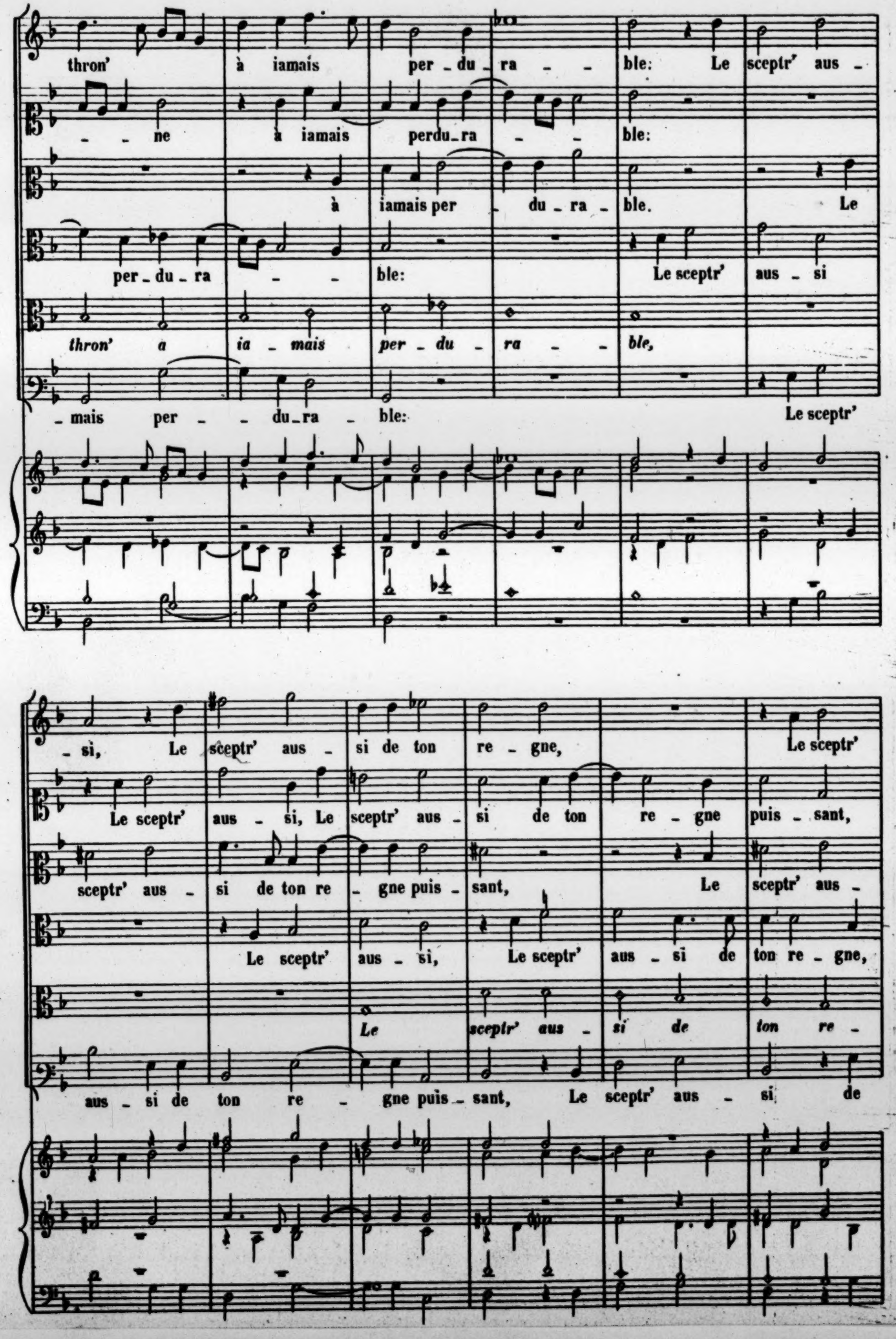

Dessus
Second-Dessus
Haute-Contre
Taille
Cinquiesme (Chant choral)
Basse-Contre
RÉDUCTION
Tes dars lui - sans, Tes dards lui - sans et tes sa_get - tes, sa - get - tes bel -
Et tes sa_get - tes bel - les Poi - gnan-
Tes dars lui - - sans, et tes sa_get - - tes bel - les
Tes dards lui - - - sans, Tes dards lui . - sans
Tes dards lui - sans et tes sa -

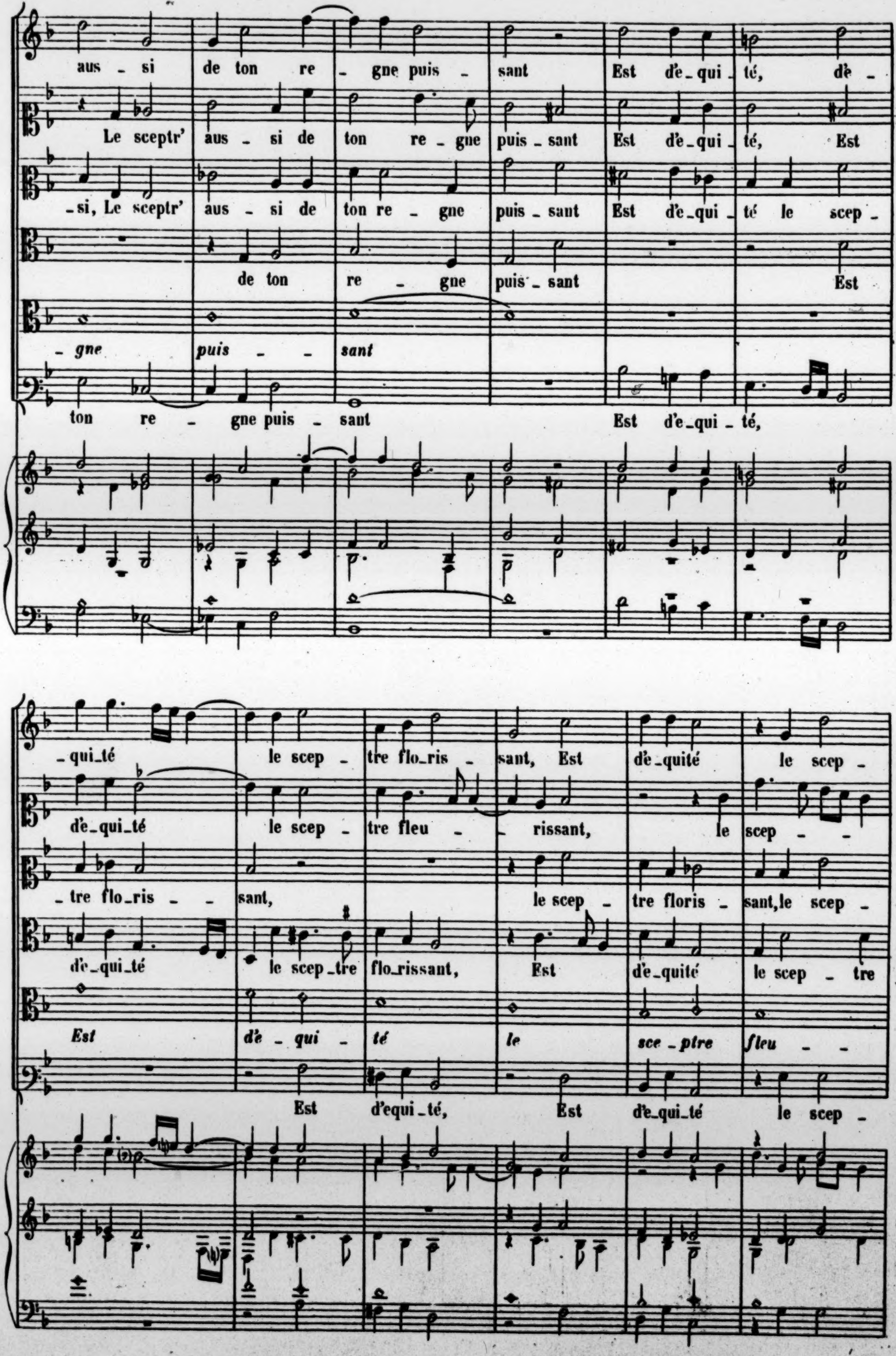

- les, et tes se-get-tes belles Poignan - - tes sont Poi - gnan - tes
- tes sont, Poignan - tes sont, Poi - gnan - tes sont, Poi - gnan - tes
Poi - gnan - tes sont, Poi - gnan - tes sont, Poi - gnan - tes sont,
Poi - gnan - tes sont, Poi - gnan - tes sont, Poignan -
- get - tes bel - - les Poi - - gnan - tes
sont: les cœurs à toi re - bel - les, les cœurs à toi re - bel -
(*)
sont: les cœurs à toi re - bel - les, les cœurs à toi re -
les cœurs à toi re - bel - les, à toi re - bel -
- tes sont: les cœurs à toi re - bel - les, les cœurs à toi re - bel -
sont: les cœurs à toi re - bel - -
Les cœurs à toi re - bel - les, à toi re - bel -
(*)

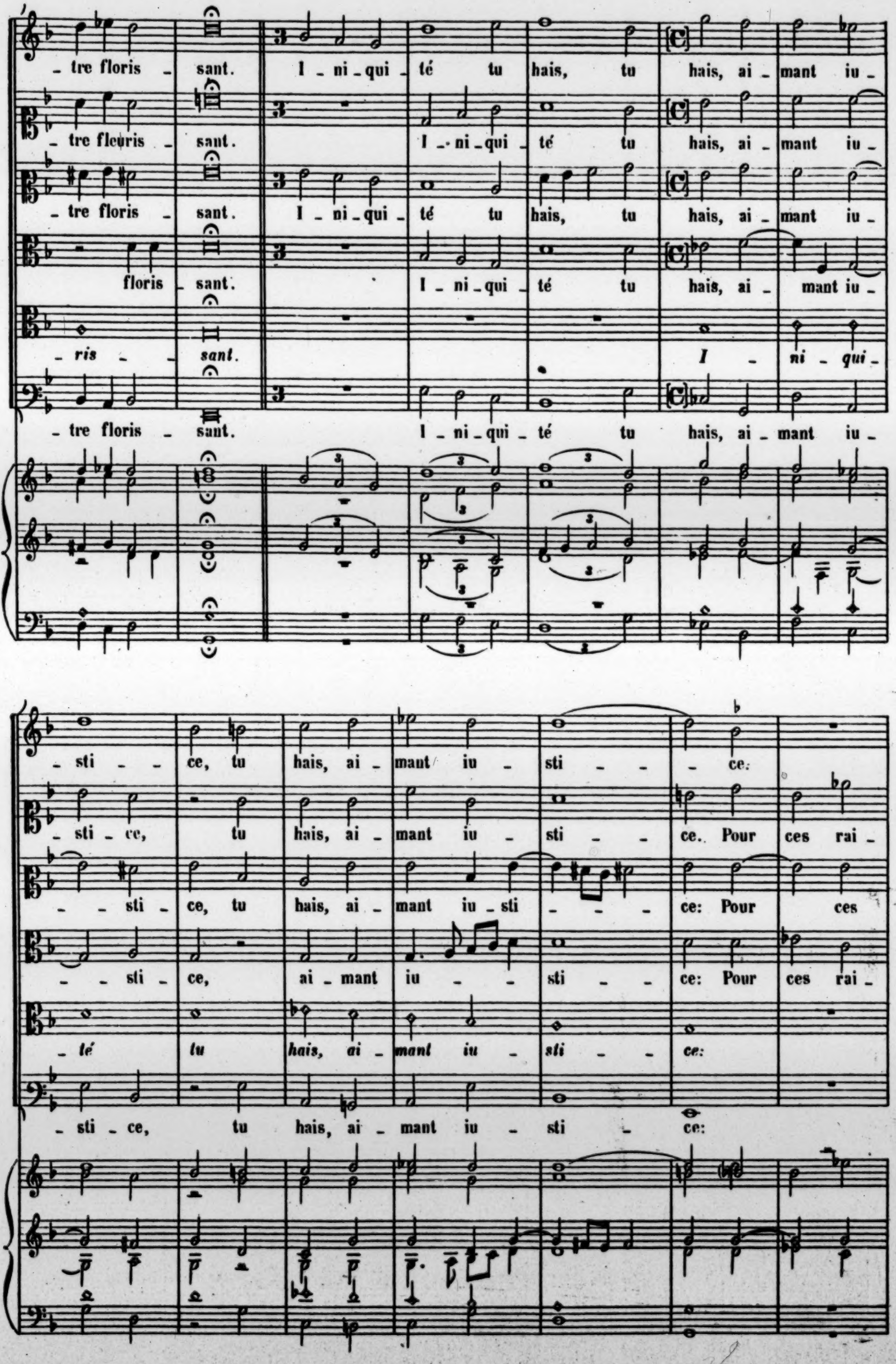

_les Se_ront au vif d'i_cel _ les, Se_ront au
_bel _ les Se_ront au vif, Se_ront au vif
_les Se_ront au vif, Se_ront au vif d'i_cel _
_les, re_bel _ les Se_ront au vif, Se_ront au vif d'i_cel_
_les Se _ _ ront au vif d'i _ _
_les Se_ront au vif, Se_ront au vif, au
vif d'icel _ les trans _ per _ _ _ cez, Et des_sous
d'i_cel _ les trans _ per _ cez, Et des _ sous toi,
_les trans_per _ _ _ cés, Et des_sous toi les peu _
_les trans _ _ per _ cez, Et des_sous toi, Et
_cel _ les trans _ _ per _ _ cez:
vif d'i_cel _ les trans _ per _ _ cez: Et

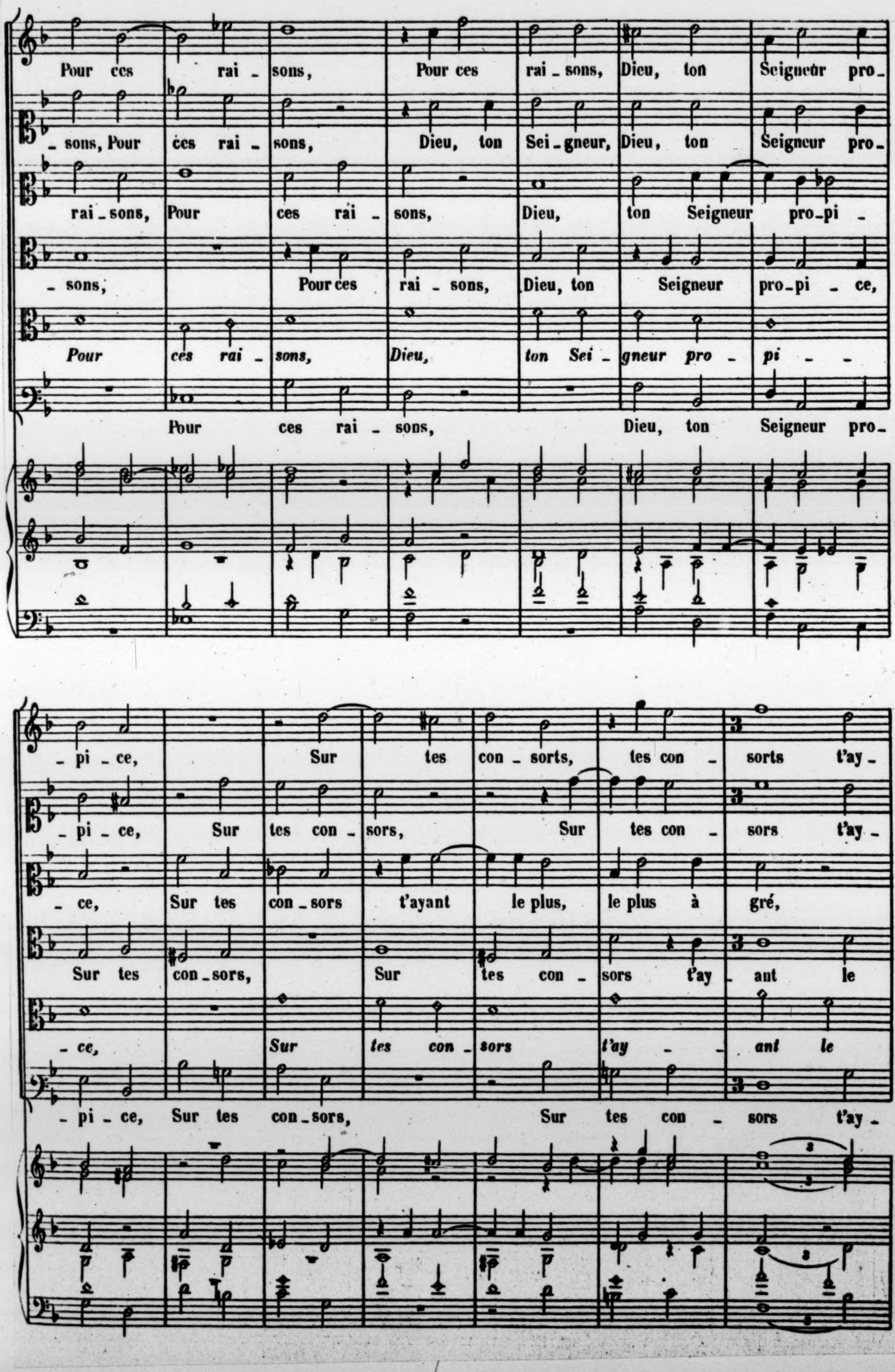

toi, Et dessous toi les peuples, les peu - - ples
Et dessous toi les peu - ples ren - -
- ples ren - ver - sés, des - sous toi les peu - ples ren - ver - -
dessous toi, Et dessous toi les peu -
Et des - sous toi les peu - ples ren - -
des - sous toi, Et des - sous toi les peu - ples
ren - ver - sez. O Dieu et Roi!
- ver - - sez. O Dieu et Roi! O
- - - sés. O Dieu et Roi! O Dieu
- ples ren - ver - sez. O Dieu et
- ver - - sez. O Dieu et
ren - ver - sez. O Dieu

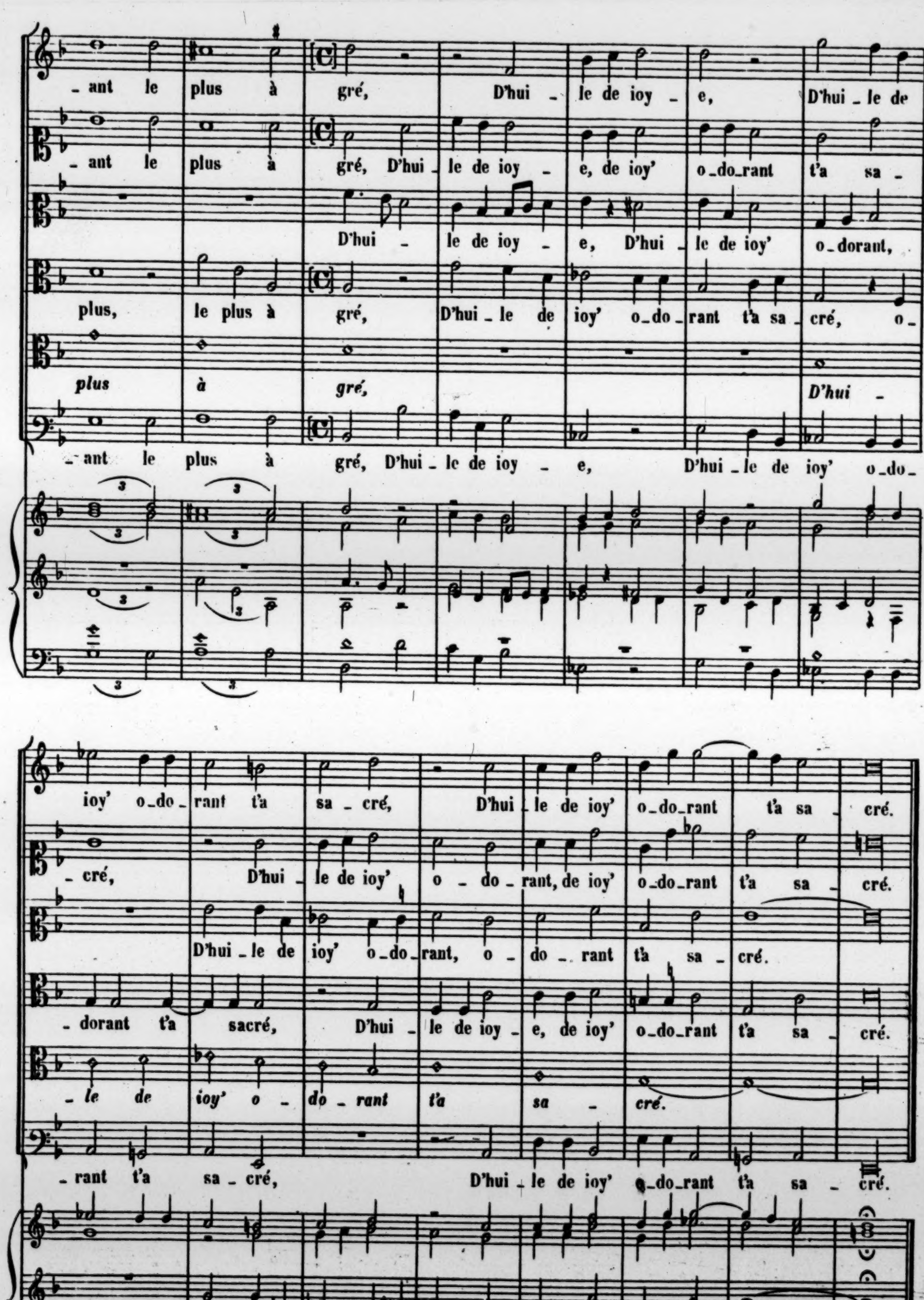

O Dieu et Roi! ton thro_ne ve_ne_ra_ble
Dieu et Roi! O Dieu et Roi! ton thro_ne ve_ne_ra_ble.
et Roi! O Dieu et Roi! ton thro_ne ve_ne_ra_ble
Roi! O Dieu et Roi! ton throne ve_ne_ra_ble
Roi! ton thro_ne ve_ne_ra_ble
et Roi! O Dieu et Roi! ton thro_ne ve_ne_ra_ble Est
Est un haut thron' à iamais, Est un haut
Est un haut thro_
Est un haut thron' à ia_mais perdu_ra_ble,
Est un haut thron' à ia_mais per_du_rabl', à iamais
Est un haut
un haut thron' à iamais, Est un haut thron' à ia_


thron' à iamais per_du_ra _ _ ble: Le sceptr' aus _
_ ne à iamais perdu_ra _ _ ble:
à iamais per _ du _ ra _ ble. Le
per_du_ra _ _ ble: Le sceptr' aus _ si
thron' a ia _ mais per _ du _ ra _ _ ble,
_mais per _ _ du_ra _ ble: Le sceptr'
_ si, Le sceptr' aus _ si de ton re _ gne, Le sceptr'
Le sceptr' aus _ si, Le sceptr' aus _ si de ton re _ gne puis _ sant,
sceptr' aus _ si de ton re _ gne puis _ sant, Le sceptr' aus _
Le sceptr' aus _ si, Le sceptr' aus _ si de ton re _ gne,
Le sceptr' aus _ si de ton re _
aus _ si de ton re _ gne puis _ sant, Le sceptr' aus _ si de

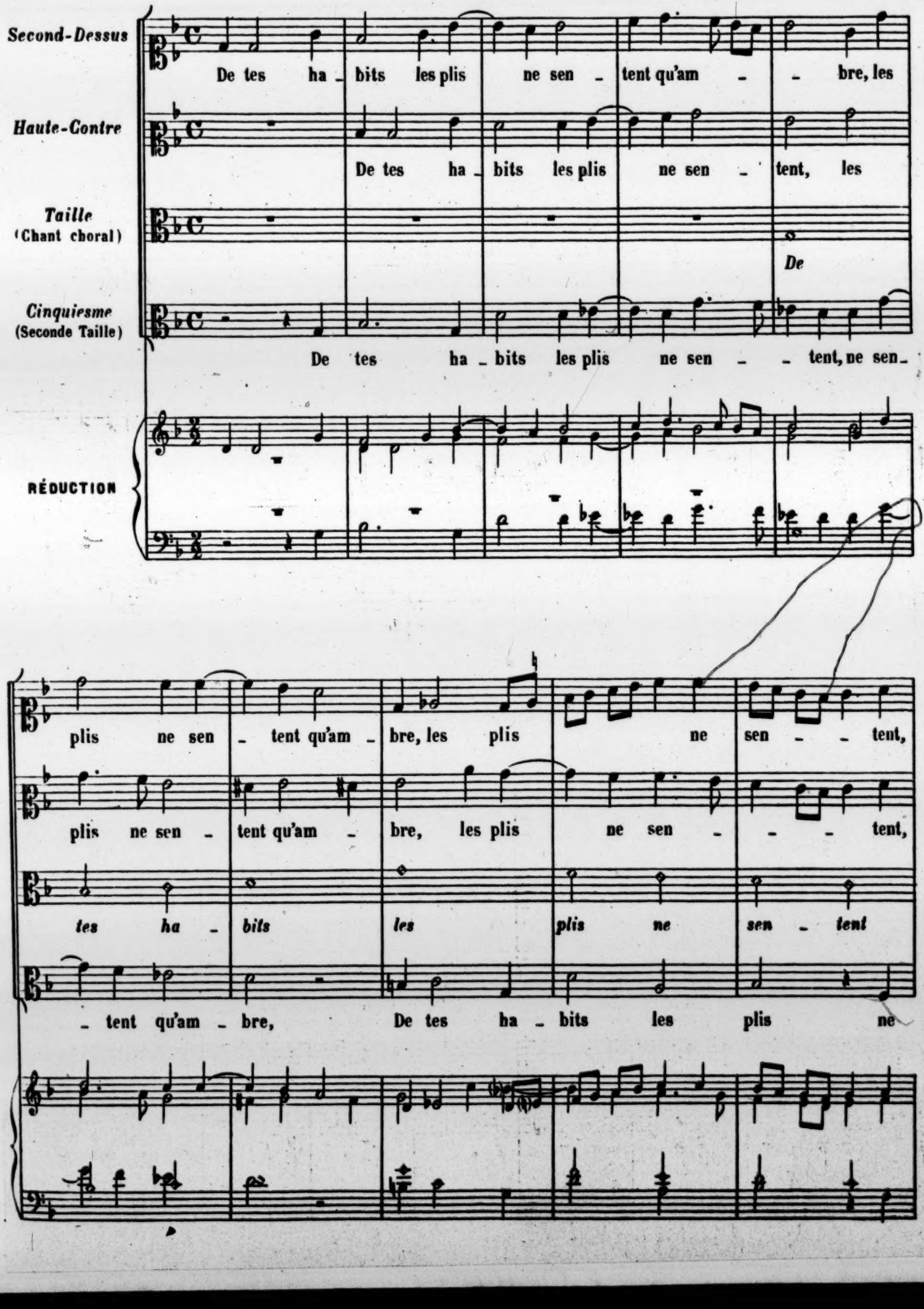

aus - si de ton re - gne puis - sant Est d'e-qui-té, d'e -
Le sceptr' aus - si de ton re - gne puis - sant Est d'e-qui-té, Est
- si, Le sceptr' aus - si de ton re - gne puis - sant Est d'e-qui-té le scep -
de ton re - gne puis - sant Est
- gne puis - sant
ton re - gne puis - sant Est d'e-qui-té,
- qui-té le scep - tre flo-ris - sant, Est d'e-quité le scep -
d'e-qui-té le scep - tre fleu - rissant, le scep -
- tre flo-ris - sant, le scep - tre floris - sant, le scep -
d'e-qui-té le scep-tre flo-rissant, Est d'e-quité le scep - tre
Est d'e - qui - té le sce - ptre fleu -
Est d'equi-té, Est d'e-qui-té le scep -

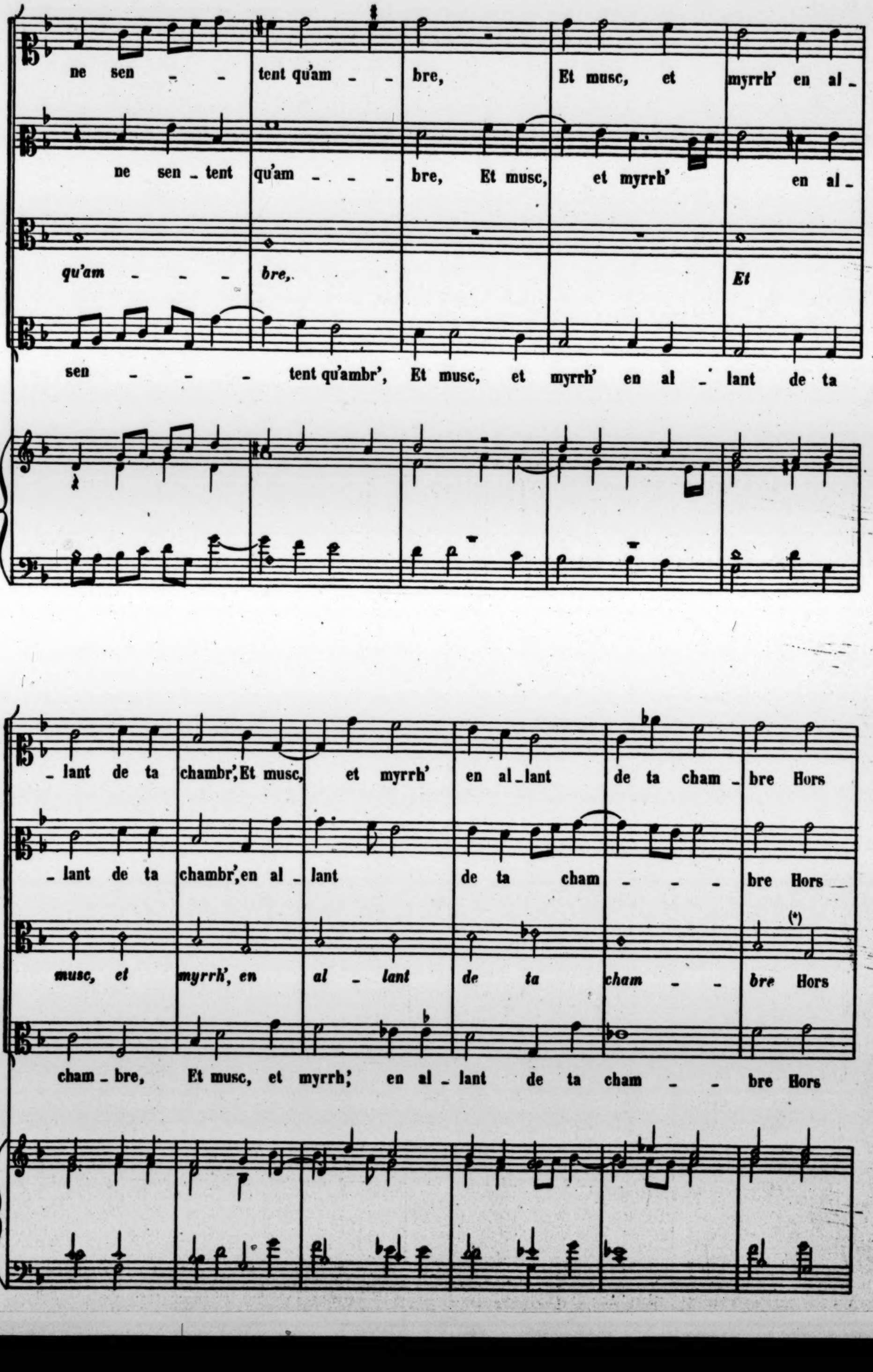

- tre floris - sant. I - ni - qui - té tu hais, tu hais, ai - mant iu -
- tre fleuris - sant. I - ni - qui - té tu hais, ai - mant iu -
- tre floris - sant. I - ni - qui - té tu hais, tu hais, ai - mant iu -
floris - sant. I - ni - qui - té tu hais, ai - mant iu -
- ris - - sant. I - ni - qui -
- tre floris - sant. I - ni - qui - té tu hais, ai - mant iu -
- sti - - ce, tu hais, ai - mant iu - sti - - - ce:
- sti - ce, tu hais, ai - mant iu - sti - - ce. Pour ces rai -
- - sti - ce, tu hais, ai - mant iu - sti - - - ce: Pour ces
- - sti - ce, ai - mant iu - - sti - - ce: Pour ces rai -
- té tu hais, ai - mant iu - sti - - ce:
- sti - ce, tu hais, ai - mant iu - sti - ce:

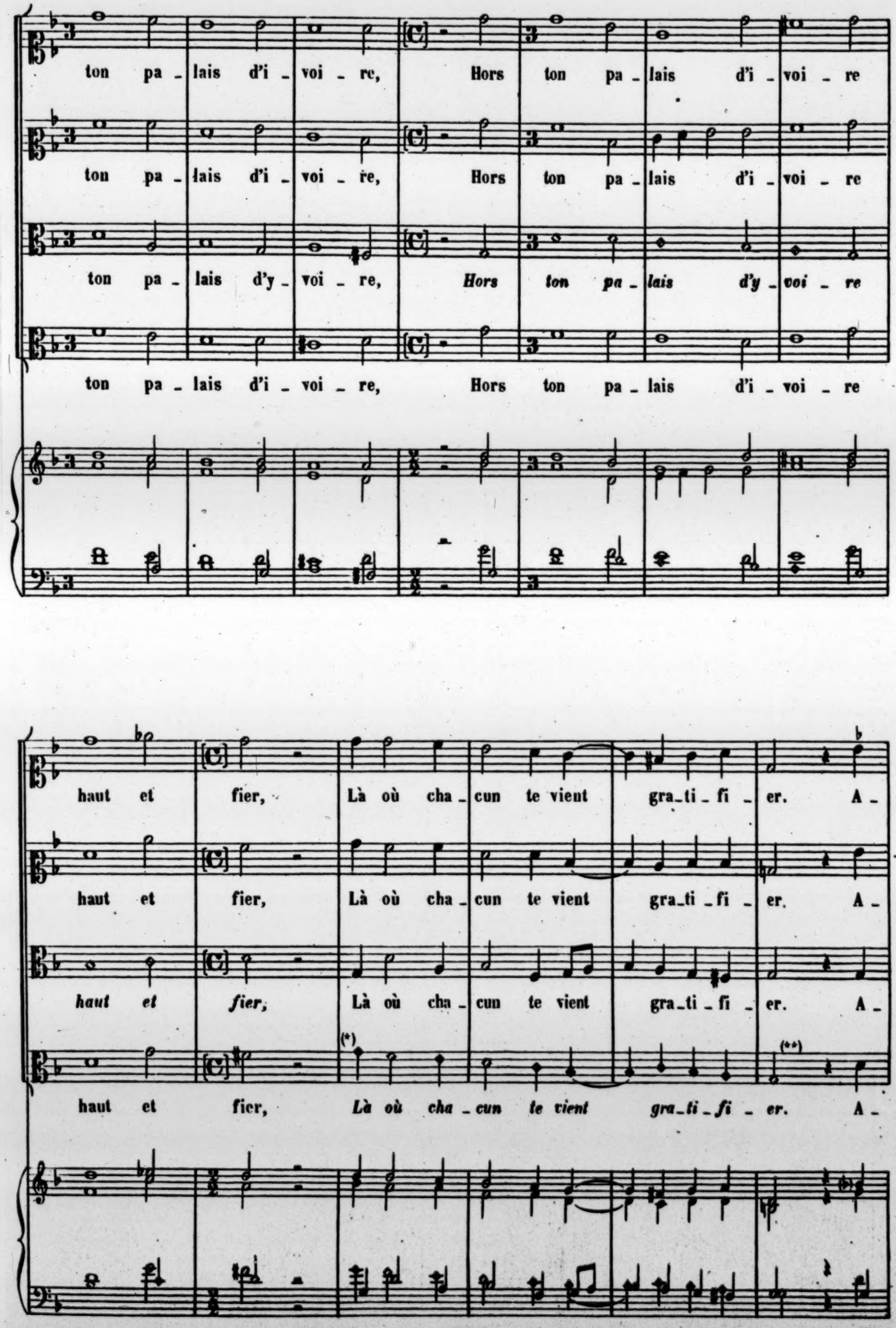

Pour ces rai - sons, Pour ces rai - sons, Dieu, ton Seigneur pro -
- sons, Pour ces rai - sons, Dieu, ton Sei - gneur, Dieu, ton Seigneur pro -
rai - sons, Pour ces rai - sons, Dieu, ton Seigneur pro - pi -
- sons, Pour ces rai - sons, Dieu, ton Seigneur pro - pi - ce,
Pour ces rai - sons, Dieu, ton Sei - gneur pro - pi - -
Pour ces rai - sons, Dieu, ton Seigneur pro -
- pi - ce, Sur tes con - sorts, tes con - sorts t'ay -
- pi - ce, Sur tes con - sors, Sur tes con - sors t'ay -
- ce, Sur tes con - sors t'ayant le plus, le plus à gré,
Sur tes con - sors, Sur tes con - sors t'ay - ant le
- ce, Sur tes con - sors t'ay - - ant le
- pi - ce, Sur tes con - sors, Sur tes con - sors t'ay -

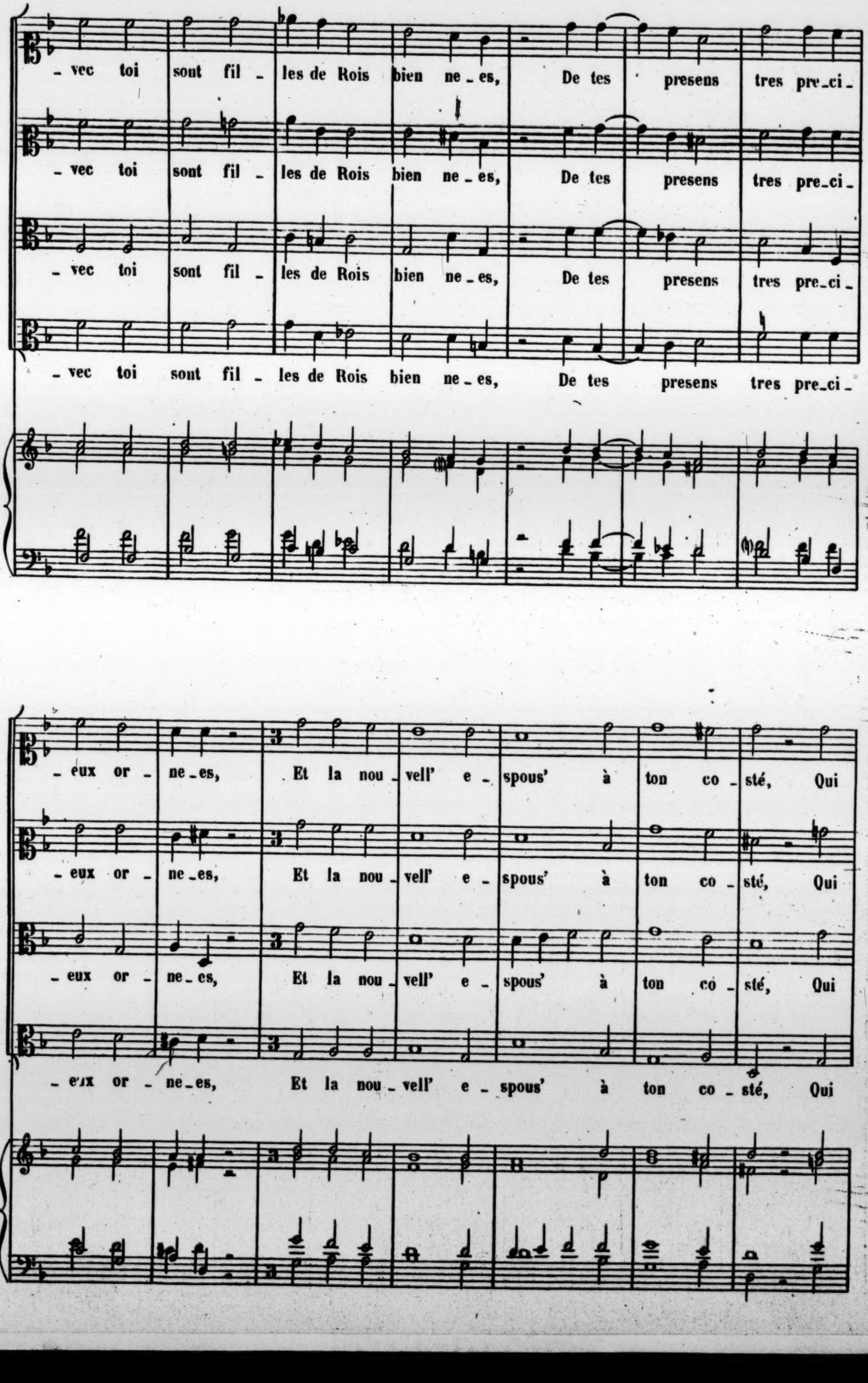

-ant le plus à gré, D'hui - le de ioy - e, D'hui - le de
-ant le plus à gré, D'hui - le de ioy - e, de ioy' o-do-rant t'a sa -
D'hui - le de ioy - e, D'hui - le de ioy' o-dorant,
plus, le plus à gré, D'hui - le de ioy' o-do-rant t'a sa-cré, o-
plus à gré, D'hui -
-ant le plus à gré, D'hui - le de ioy - e, D'hui - le de ioy' o-do-
ioy' o-do-rant t'a sa - cré, D'hui - le de ioy' o-do-rant t'a sa - cré.
-cré, D'hui - le de ioy' o - do - rant, de ioy' o-do-rant t'a sa - cré.
D'hui - le de ioy' o-do-rant, o - do - rant t'a sa - cré.
-dorant t'a sacré, D'hui - le de ioy - e, de ioy' o-do-rant t'a sa - cré.
-le de ioy' o - do - rant t'a sa - cré.
-rant t'a sa - cré, D'hui - le de ioy' o-do-rant t'a sa - cré.

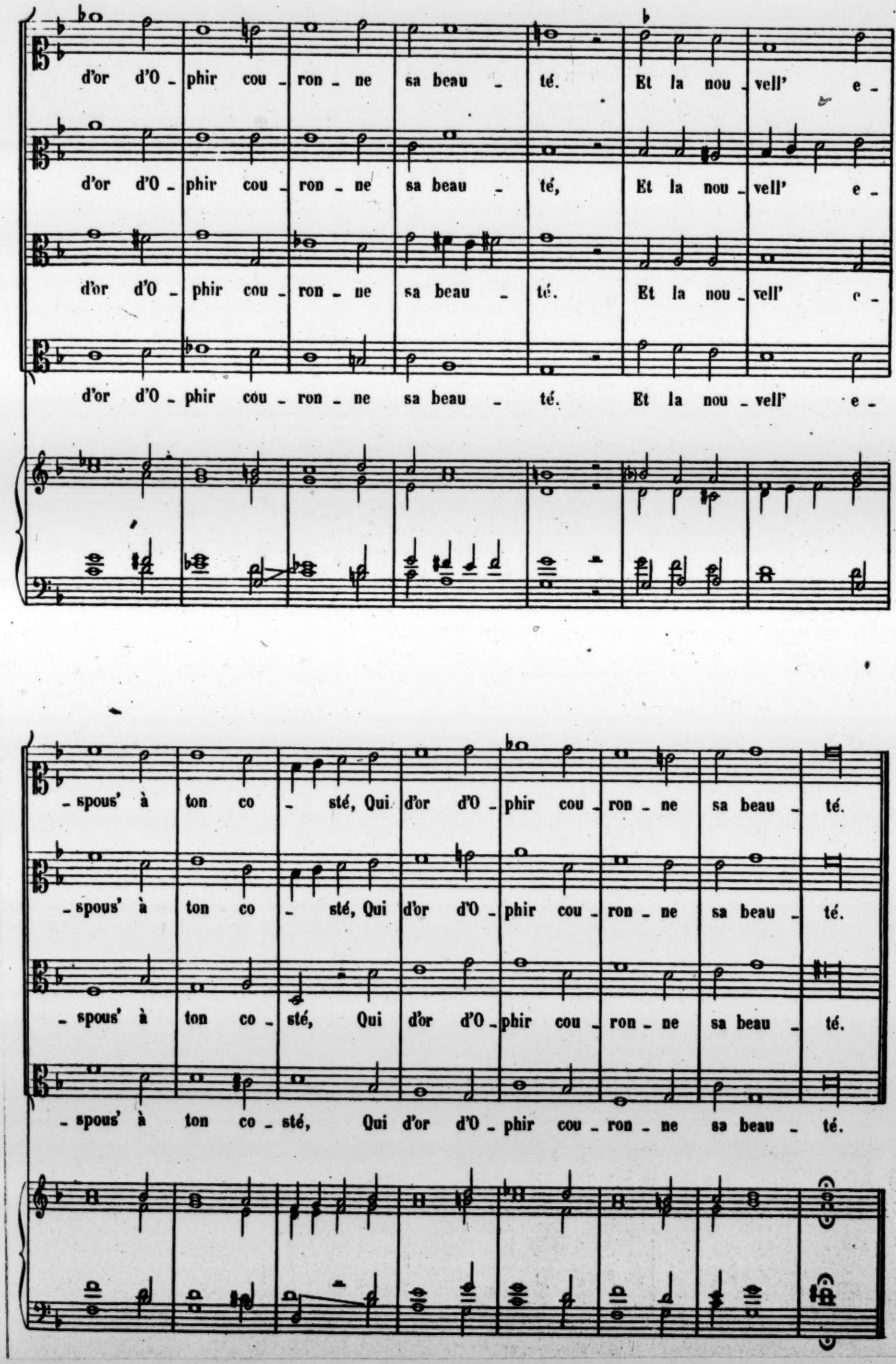
QUATRIESME PARTIE, A 4


Second-Dessus
Haute-Contre
Taille
(Chant choral)
Cinquiesme
(Seconde Taille)
RÉDUCTION
De tes ha - bits les plis ne sen - tent qu'am - - bre, les
De tes ha - bits les plis ne sen - tent, les
De
De tes ha - bits les plis ne sen - - tent, ne sen -
plis ne sen - tent qu'am - bre, les plis ne sen - - tent,
plis ne sen - tent qu'am - bre, les plis ne sen - - - tent,
tes ha - bits les plis ne sen - tent
- tent qu'am - bre, De tes ha - bits les plis ne

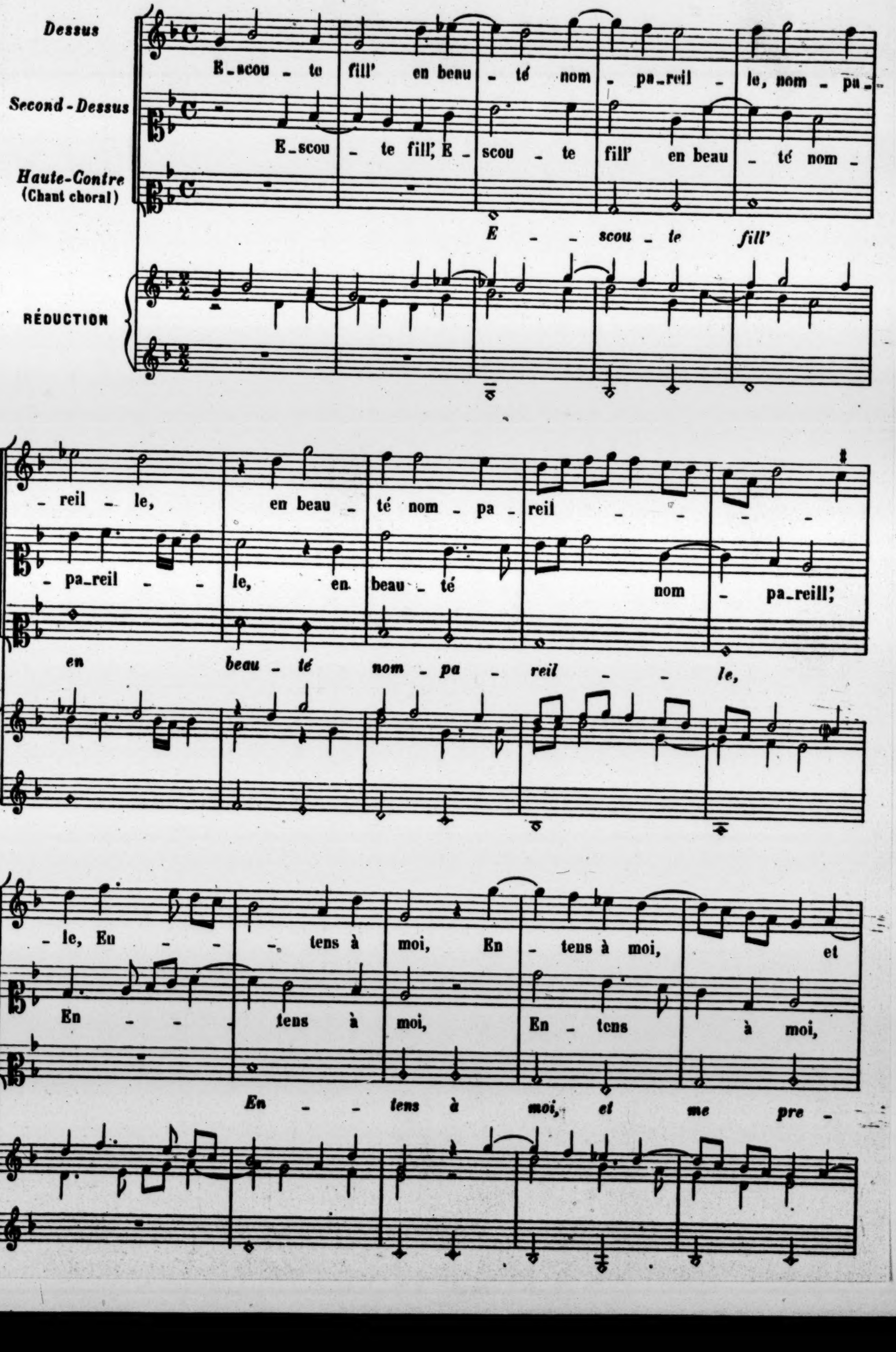

ne sen - - tent qu'am - - bre, Et musc, et myrrh' en al -
ne sen - tent qu'am - - - - bre, Et musc, et myrrh' en al -
qu'am - - - - bre,. Et
sen - - - - tent qu'ambr', Et musc, et myrrh' en al - lant de ta
- lant de ta chambr', Et musc, et myrrh' en al - lant de ta cham - bre Hors
- lant de ta chambr', en al - lant de ta cham - - - bre Hors -
musc, et myrrh', en al - lant de ta cham - - bre Hors
(*)
cham - bre, Et musc, et myrrh', en al - lant de ta cham - - bre Hors

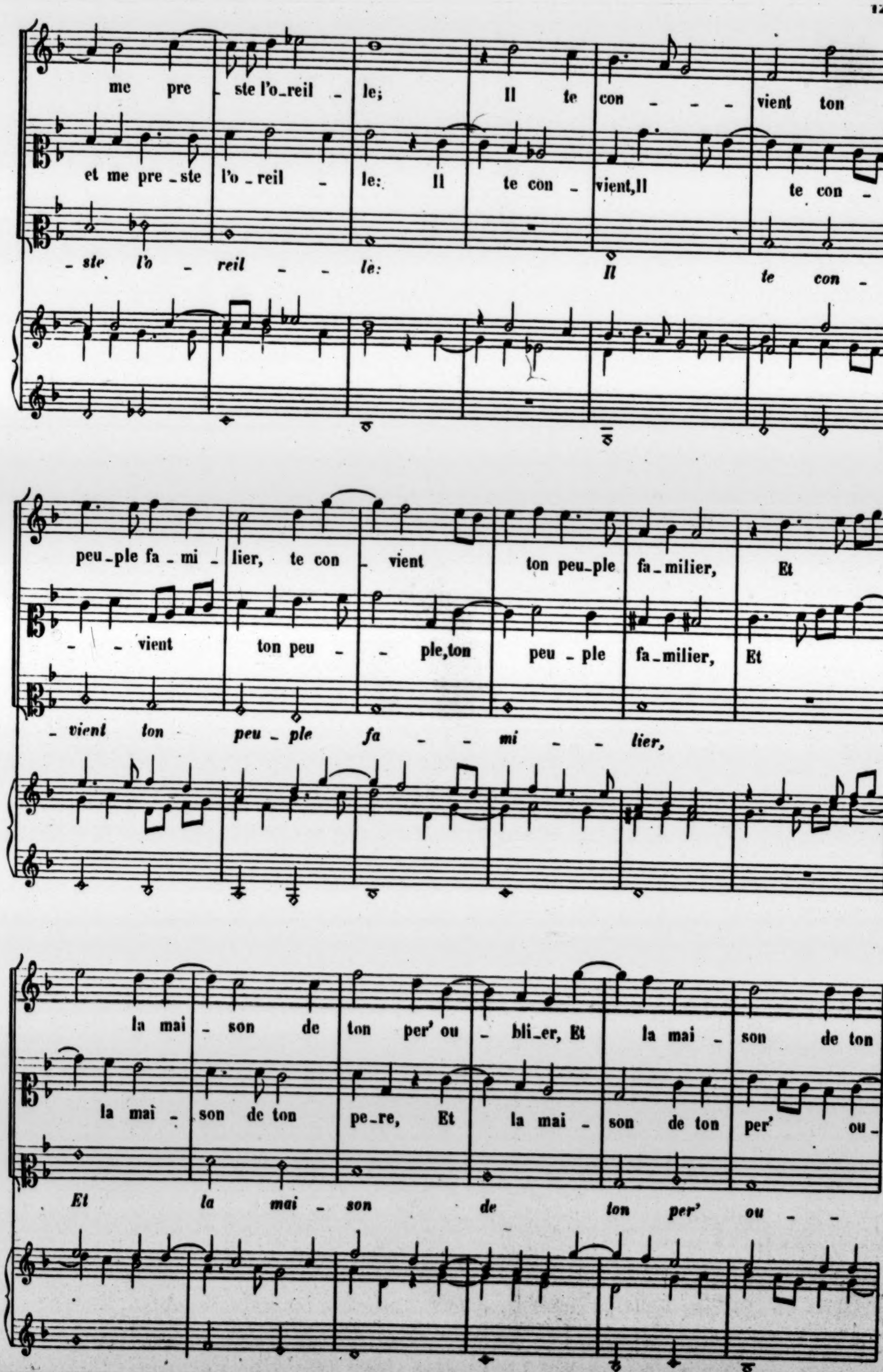

ton pa_lais d'i_voi_re, Hors ton pa_lais d'i_voi_re
ton pa_lais d'i_voi_re, Hors ton pa_lais d'i_voi_re
ton pa_lais d'y_voi_re, Hors ton pa_lais d'y_voi_re
ton pa_lais d'i_voi_re, Hors ton pa_lais d'i_voi_re
haut et fier, Là où cha_cun te vient gra_ti_fi_er. A_
haut et fier, Là où cha_cun te vient gra_ti_fi_er. A_
haut et fier, Là où cha_cun te vient gra_ti_fi_er. A_
(*)
(**)
haut et fier, Là où cha_cun te vient gra_ti_fi_er. A_

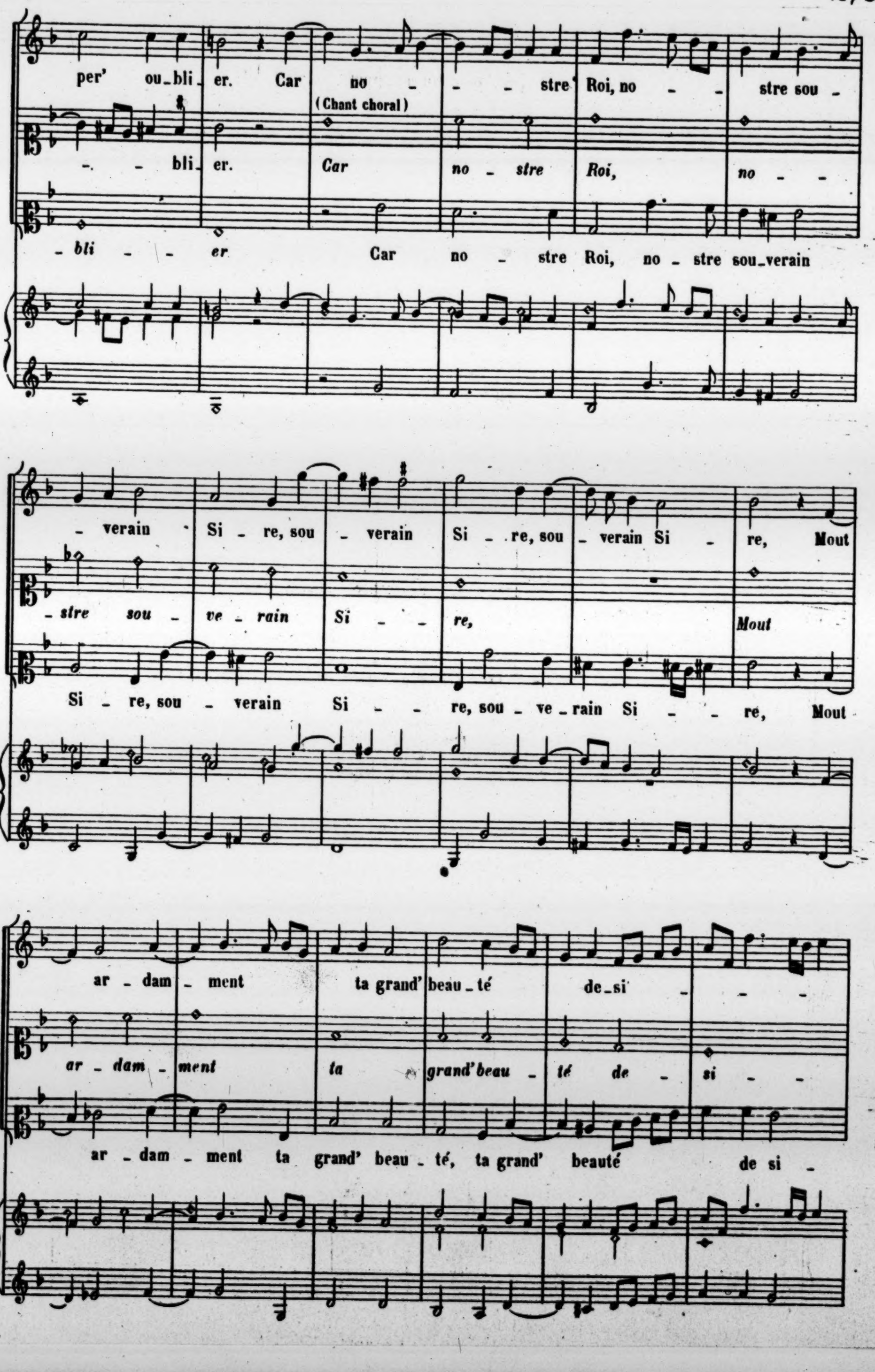

-vec toi sont fil - les de Rois bien ne-es, De tes presens tres pre-ci-
-vec toi sont fil - les de Rois bien ne-es, De tes presens tres pre-ci-
-vec toi sont fil - les de Rois bien ne-es, De tes presens tres pre-ci-
-vec toi sont fil - les de Rois bien ne-es, De tes presens tres pre-ci-
-eux or - ne-es, Et la nou - vell' e - spous' à ton co - sté, Qui
-eux or - ne-es, Et la nou - vell' e - spous' à ton co - sté, Qui
-eux or - ne-es, Et la nou - vell' e - spous' à ton co - sté, Qui
-eux or - ne-es, Et la nou - vell' e - spous' à ton co - sté, Qui

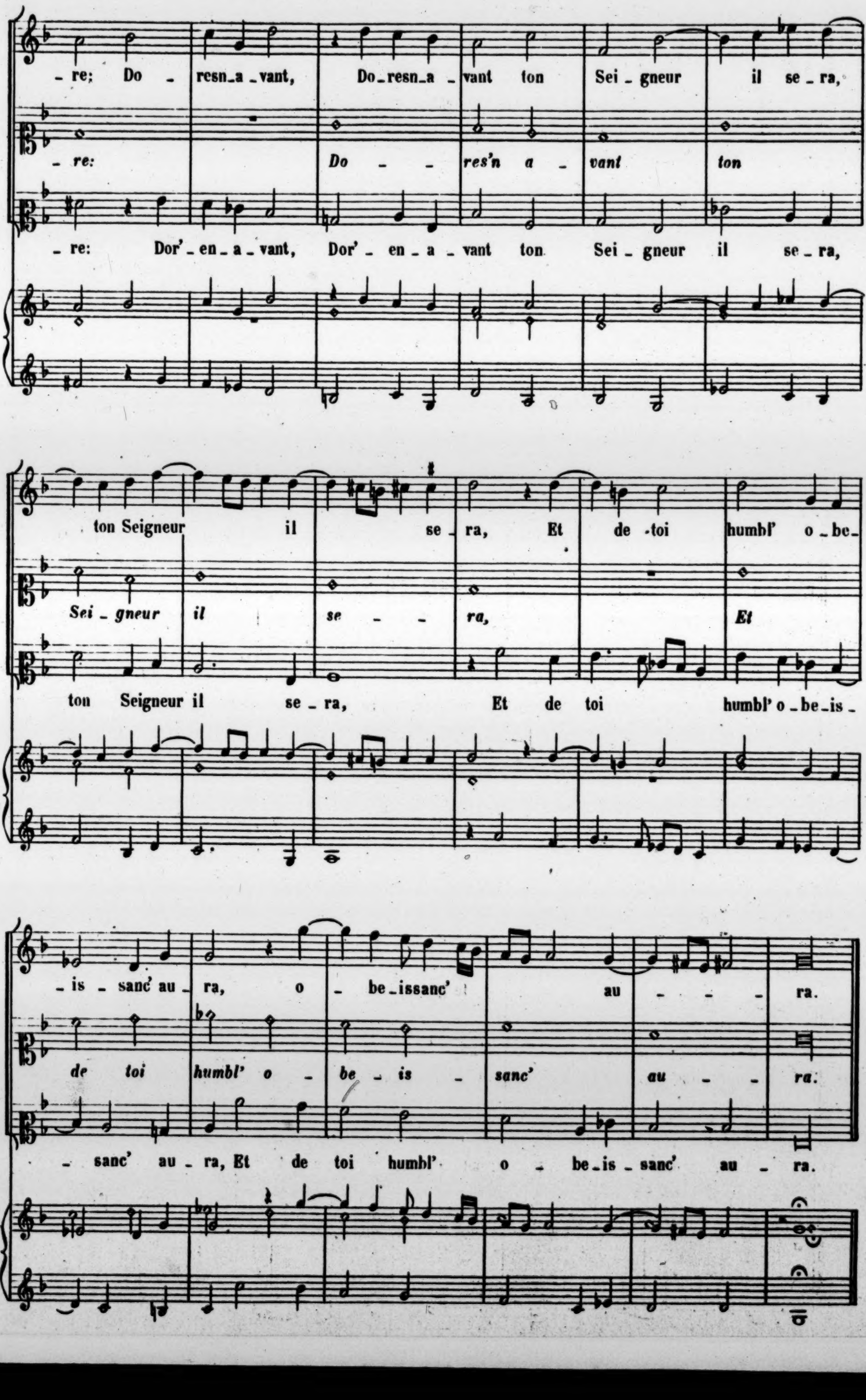

d'or d'O _ phir cou _ ron _ ne sa beau _ té. Et la nou _ vell' e _
d'or d'O _ phir cou _ ron _ ne sa beau _ té, Et la nou _ vell' e _
d'or d'O _ phir cou _ ron _ ne sa beau _ té. Et la nou _ vell' e _
d'or d'O _ phir cou _ ron _ ne sa beau _ té. Et la nou _ vell' e _
_ spous' à ton co _ sté, Qui d'or d'O _ phir cou _ ron _ ne sa beau _ té.
_ spous' à ton co _ sté, Qui d'or d'O _ phir cou _ ron _ ne sa beau _ té.
_ spous' à ton co _ sté, Qui d'or d'O _ phir cou _ ron _ ne sa beau _ té.
_ spous' à ton co _ sté, Qui d'or d'O _ phir cou _ ron _ ne sa beau _ té.

CINQUIESME PARTIE, A 3


Dessus
Second-Dessus
Haute-Contre
(Chant choral)
RÉDUCTION
E_scou - te fill' en beau - té nom - pa_reil - le, nom - pa-
E_scou - te fill', E - scou - te fill' en beau - té nom -
E - scou - te fill'
-reil - le, en beau - té nom - pa - reil - - -
-pa_reil - le, en beau - té nom - pa_reill;
en beau - té nom - pa - reil - le,
-le, En - - tens à moi, En - tens à moi, et
En - - tens à moi, En - tens à moi,
En - tens à moi, et me pre -


me pre - ste l'o-reil - le; Il te con - - - vient ton
et me pre-ste l'o-reil - le: Il te con - vient, Il te con -
- ste l'o - reil - - le: Il te con -
peu-ple fa-mi - lier, te con - vient ton peu-ple fa-milier, Et
- vient ton peu - ple, ton peu - ple fa-milier, Et
- vient ton peu - ple fa - - mi - - lier,
la mai - son de ton per' ou - bli-er, Et la mai - son de ton
la mai - son de ton pe-re, Et la mai - son de ton per' ou -
Et la mai - son de ton per' ou -


per' ou_bli_er. Car no - - stre Roi, no - - stre sou -
(Chant choral)
- - bli_ er. Car no _ stre Roi, no - -
_ bli - - er Car no _ stre Roi, no _ stre sou_verain
_ verain Si _ re, sou _ verain Si _ re, sou _ verain Si - re, Mout
_ stre sou _ ve _ rain Si - - re, Mout
Si _ re, sou _ verain Si - - re, sou _ ve _ rain Si - - re, Mout
ar _ dam _ ment ta grand' beau _ té de_si - -
ar _ dam _ ment ta grand' beau _ té de - si - -
ar _ dam _ ment ta grand' beau _ té, ta grand' beauté de si _


-re; Do - resn-a-vant, Do-resn-a-vant ton Sei-gneur il se-ra,
-re: Do - - res'n a - vant ton
-re: Dor'-en-a-vant, Dor'-en-a-vant ton Sei-gneur il se-ra,
ton Seigneur il se-ra, Et de-toi humbl' o-be-
Sei-gneur il se - - ra, Et
ton Seigneur il se-ra, Et de toi humbl' o-be-is-
-is-sanc' au-ra, o - be-issanc' au - - - ra.
de toi humbl' o - be - is - sanc' au - - ra.
- sanc' au-ra, Et de toi humbl' o - be-is-sanc' au - ra.

LES MAÎTRES MUSICIENS DE LA RENAISSANCE FRANÇAISE

DODECACORDE

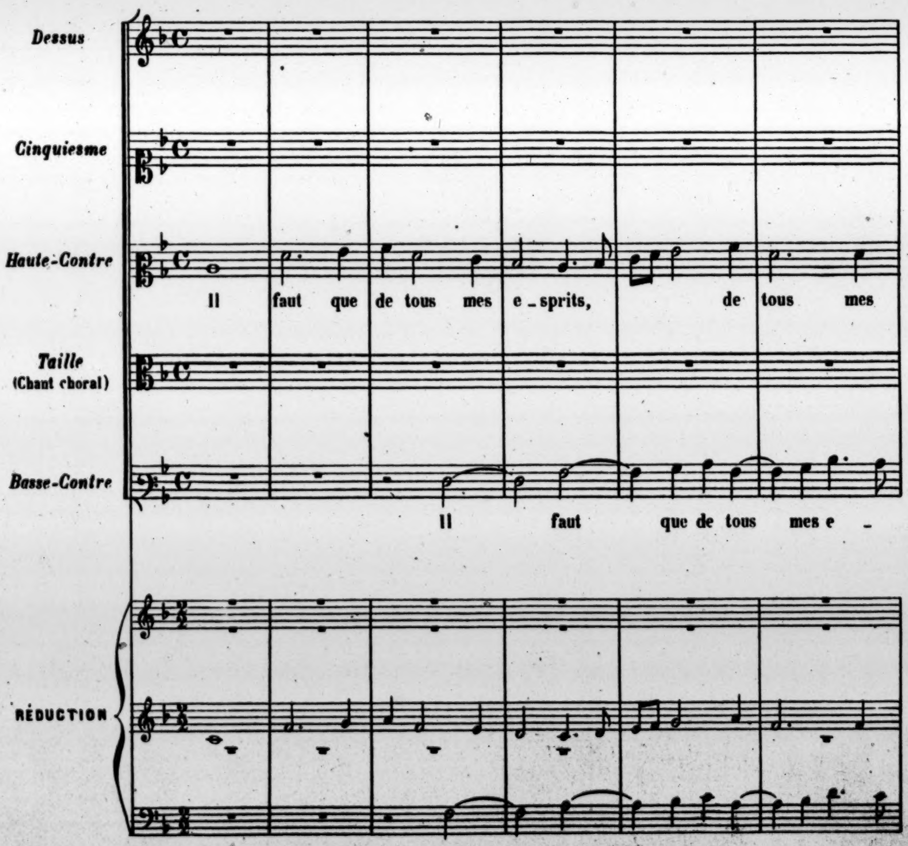
DE

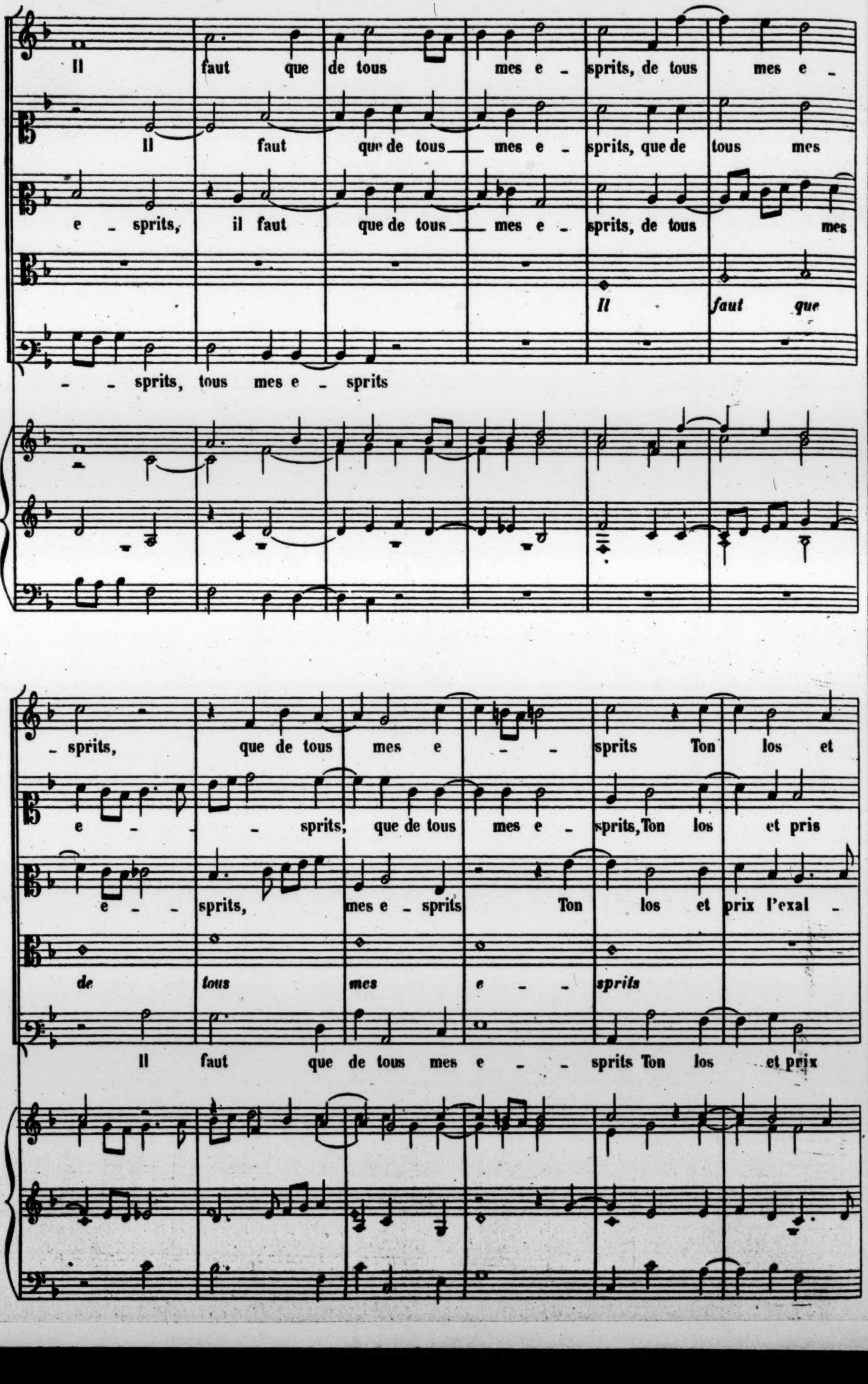
CLAUDE LE JEUNE

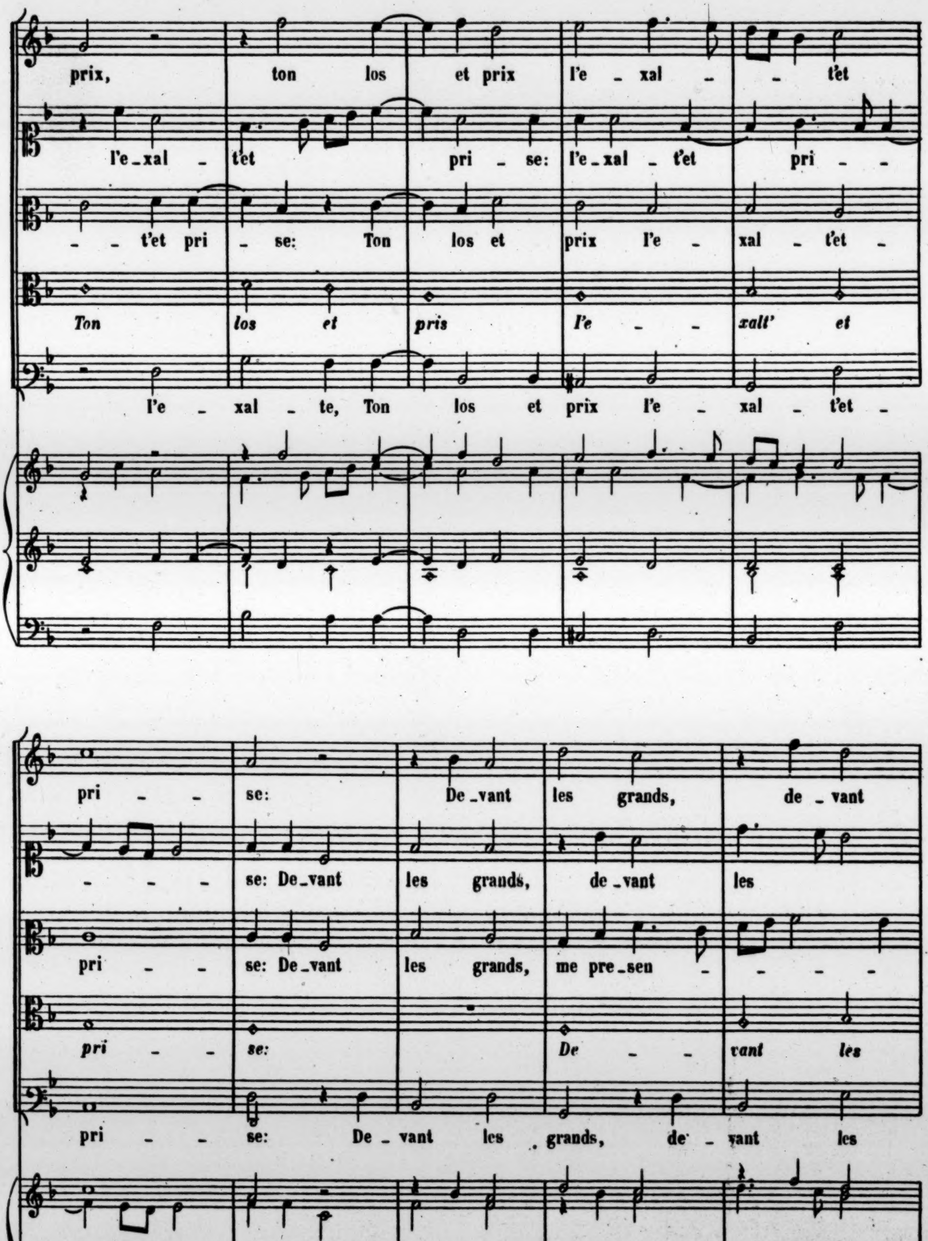
DU PREMIER MODE, AUTENTIQUE

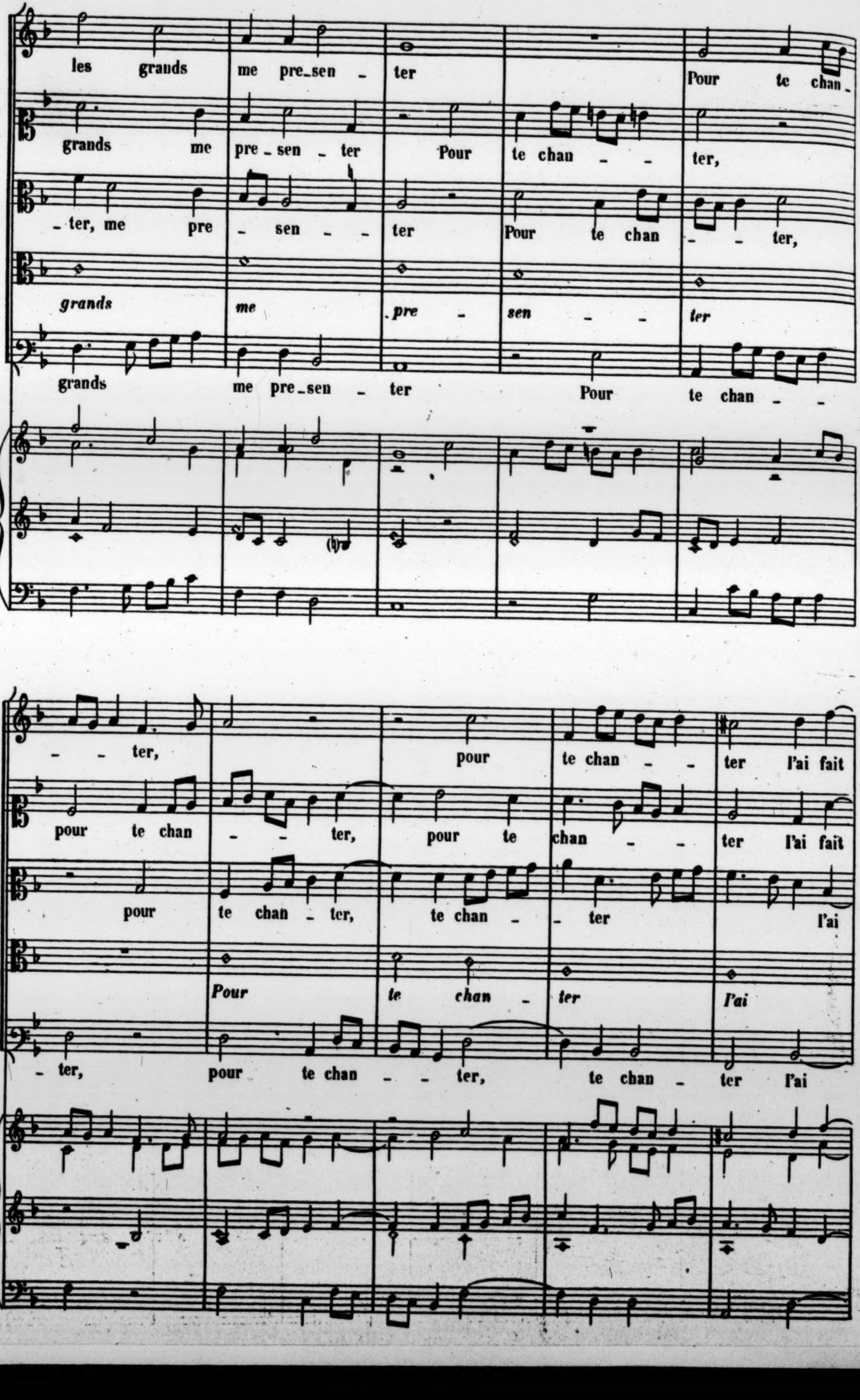
PSEAUME CXXXVIII Paroles de CLÉMENT MAROT

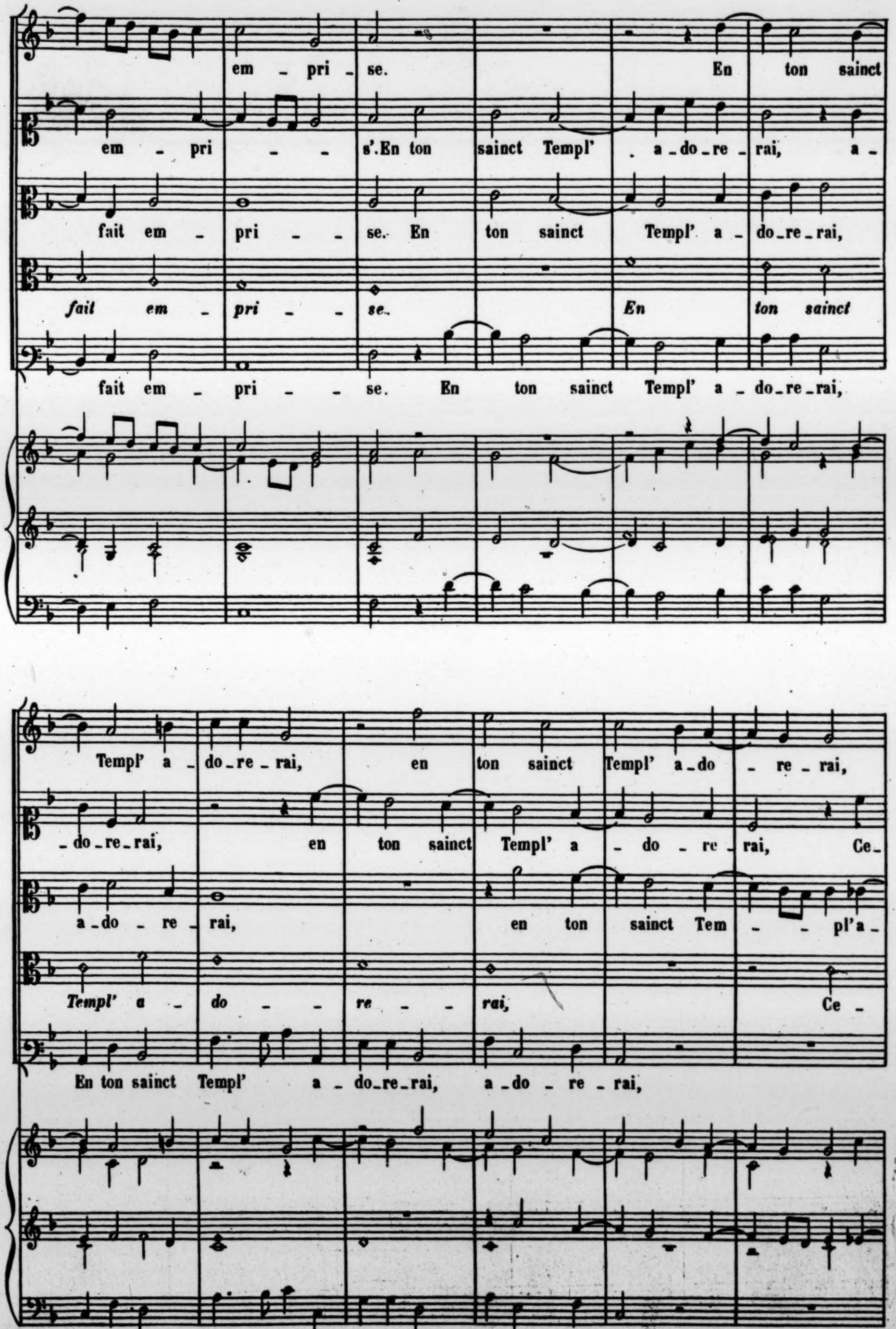
[I^re PARTIE], A 5

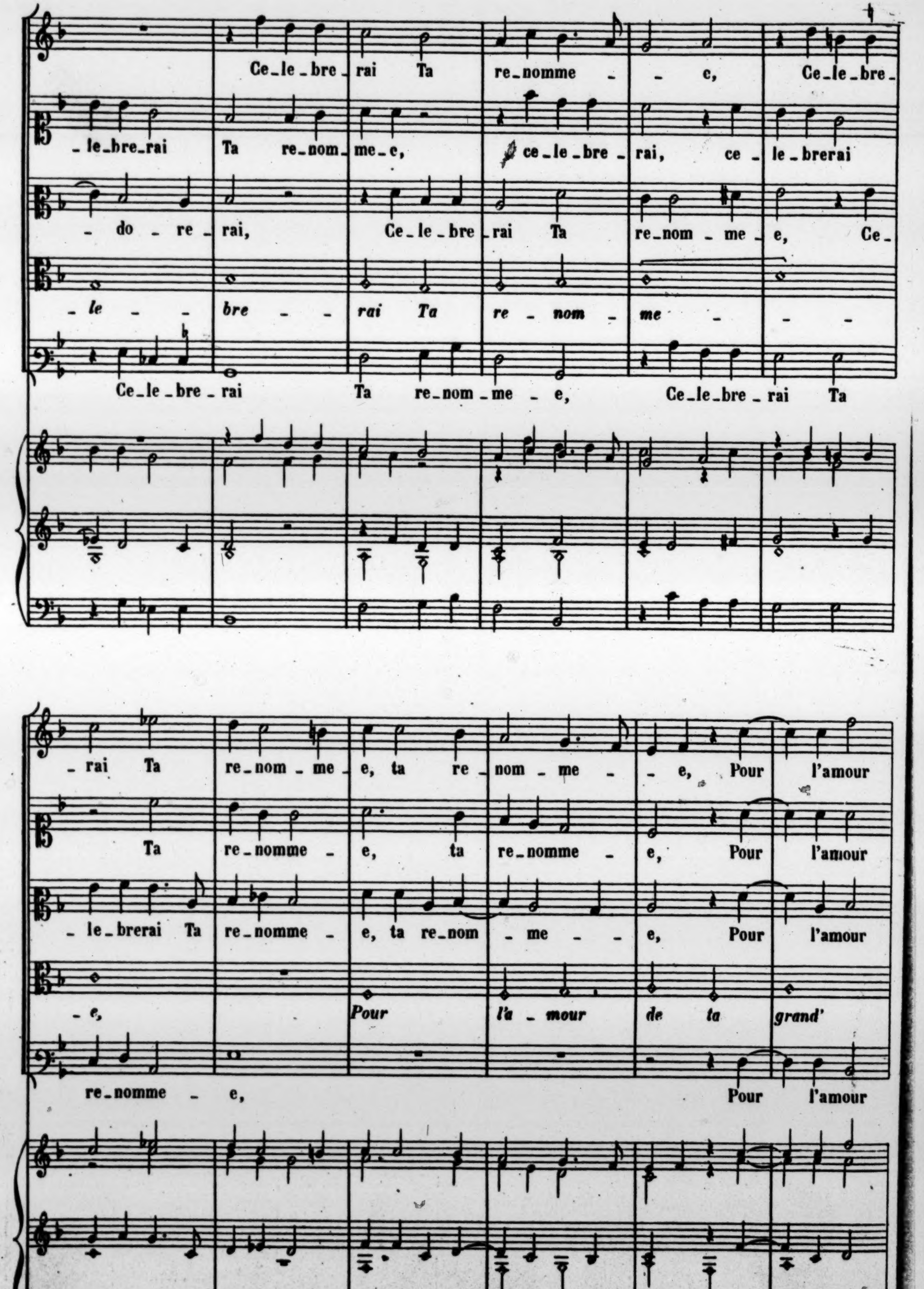

Dessus
Cinquiesme
Haute-Contre
Il faut que de tous mes e-sprits, de tous mes
Taille
(Chant choral)
Basse-Contre
Il faut que de tous mes e-
RÉDUCTION

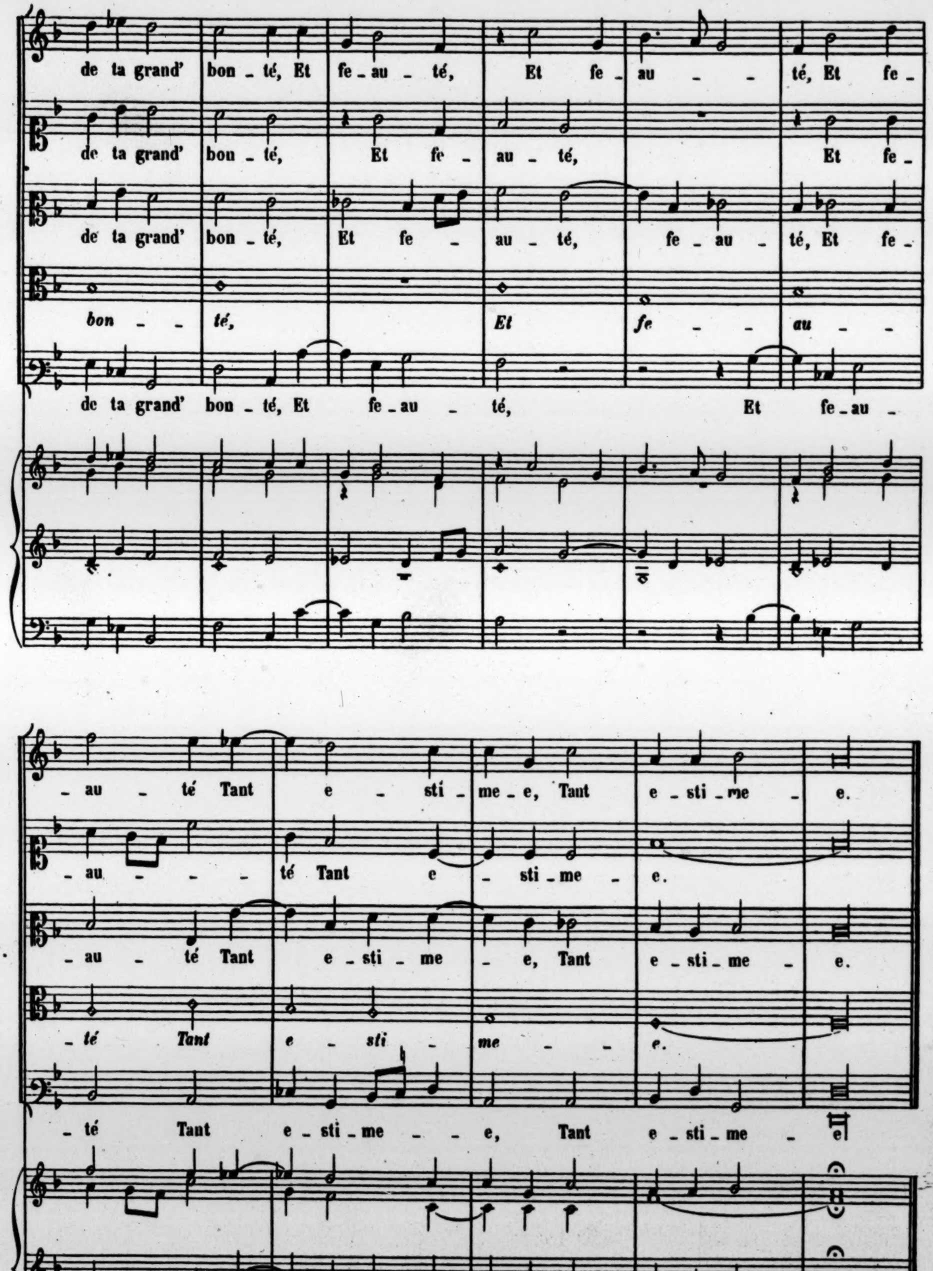

Il faut que de tous mes e - sprits, de tous mes e -
Il faut que de tous mes e - sprits, que de tous mes
e - sprits, il faut que de tous mes e - sprits, de tous mes
Il faut que
- sprits, tous mes e - sprits
- sprits, que de tous mes e - - sprits Ton los et
e - - sprits, que de tous mes e - sprits, Ton los et pris
e - - sprits, mes e - sprits Ton los et prix l'exal -
de tous mes e - - sprits
Il faut que de tous mes e - - sprits Ton los et prix


prix, ton los et prix l'e _ xal _ _ t'et
l'e_xal _ t'et pri _ se: l'e_xal _ t'et pri _ _
_ _ t'et pri _ se: Ton los et prix l'e _ xal _ t'et _
Ton los et pris l'e _ _ xalt' et
l'e _ xal _ te, Ton los et prix l'e _ xal _ t'et _
pri _ _ _ se: De_vant les grands, de_vant
_ _ _ _ se: De_vant les grands, de_vant les
pri _ _ _ se: De_vant les grands, me pre_sen _ _ _ _
pri _ _ se: De _ _ vant les
pri _ _ _ se: De _ vant les grands, de _ vant les

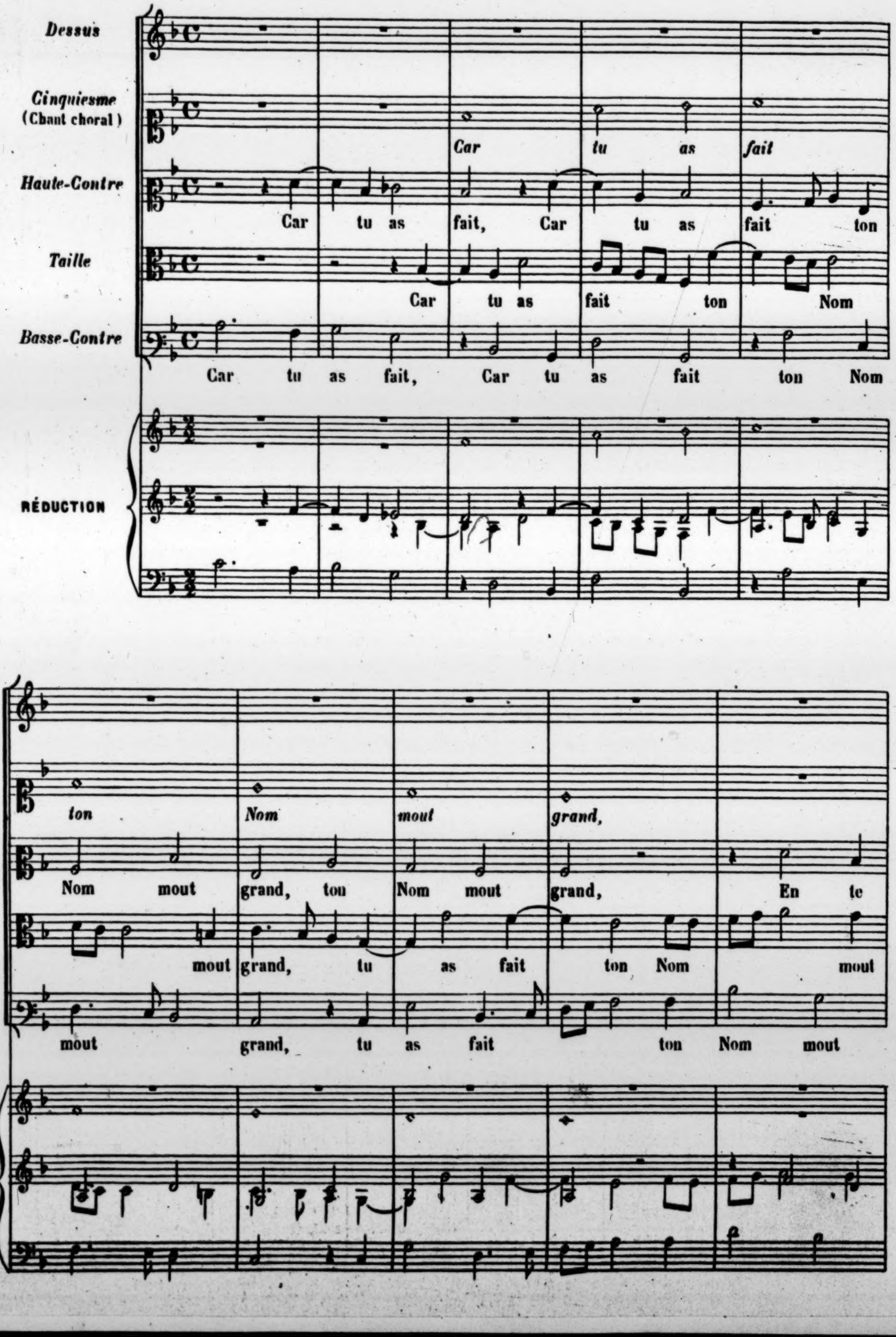

les grands me pre_sen _ ter Pour te chan_
grands me pre_sen _ ter Pour te chan - - ter,
_ ter, me pre - sen - - ter Pour te chan - - ter,
grands me pre - sen - - ter
grands me pre_sen - ter Pour te chan - -
- - ter, pour te chan - - ter l'ai fait
pour te chan - - ter, pour te chan - - ter l'ai fait
pour te chan - ter, te chan - - ter l'ai
Pour te chan - ter l'ai
- ter, pour te chan - - ter, te chan - ter l'ai

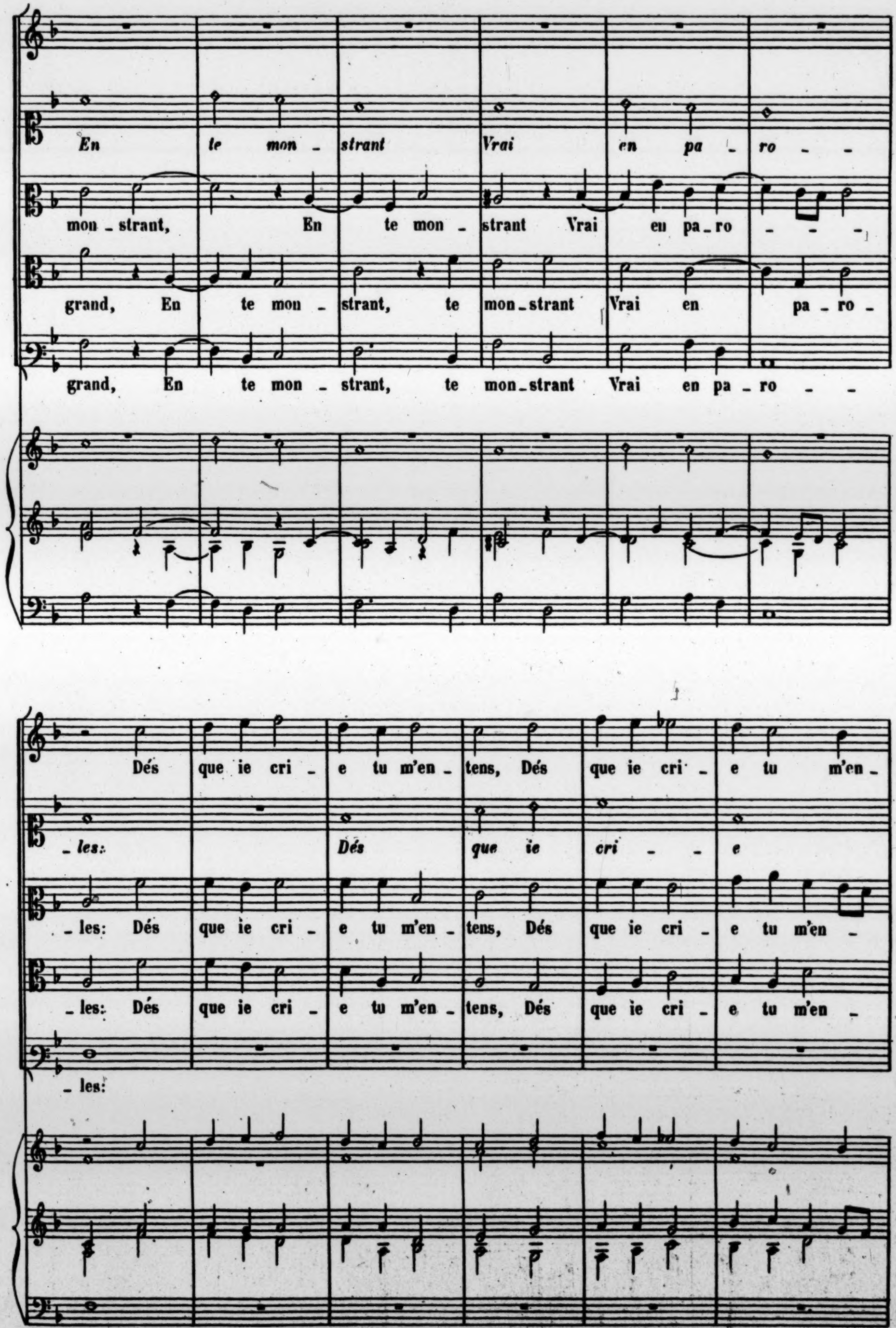

em - pri - se. En ton sainct
em - pri - - s'.En ton sainct Templ' . a - do - re - rai, a -
fait em - pri - - se. En ton sainct Templ' a - do - re - rai,
fait em - pri - - se. En ton sainct
fait em - pri - - se. En ton sainct Templ' a - do - re - rai,
Templ' a - do - re - rai, en ton sainct Templ' a - do - re - rai,
- do - re - rai, en ton sainct Templ' a - do - re - rai, Ce -
a - do - re - rai, en ton sainct Tem - - pl'a -
Templ' a - do - re - rai, Ce -
En ton sainct Templ' a - do - re - rai, a - do - re - rai,

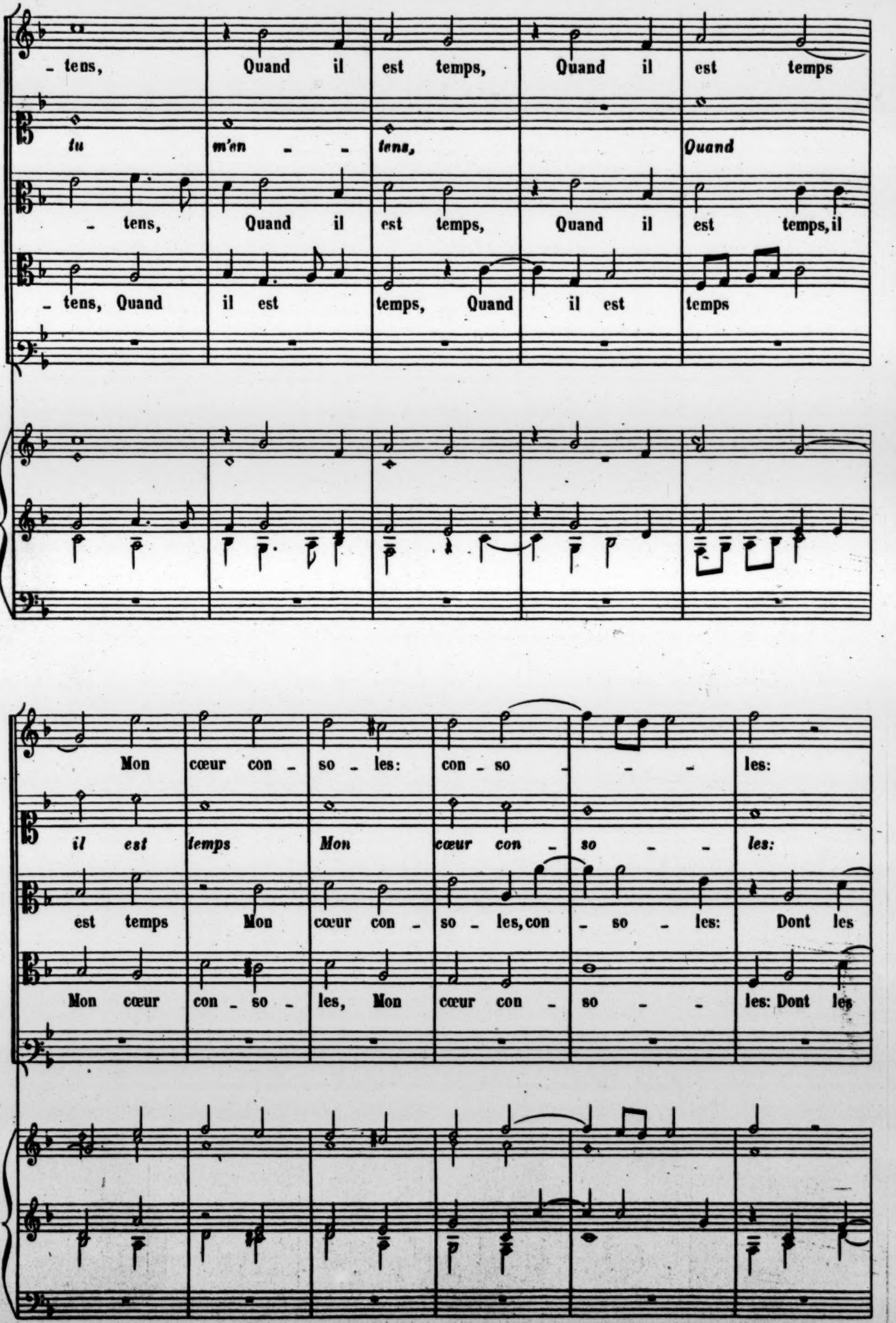

Ce_le_bre_rai Ta re_nomme _ _ e, Ce_le_bre_
_le_bre_rai Ta re_nom_me_e, ce_le_bre_rai, ce_le_brerai
_ do _ re _ rai, Ce_le_bre_rai Ta re_nom _ me _ e, Ce_
_le _ bre _ rai Ta re _ nom _ me _ _ _
Ce_le_bre_rai Ta re_nom_me _ e, Ce_le_bre_rai Ta
_rai Ta re_nom_me_e, ta re_nom_me _ _ e, Pour l'amour
Ta re_nomme _ e, ta re_nomme _ e, Pour l'amour
_le_brerai Ta re_nomme _ e, ta re_nom _ me _ _ e, Pour l'amour
_ e, Pour l'a_mour de ta grand'
re_nomme _ e, Pour l'amour

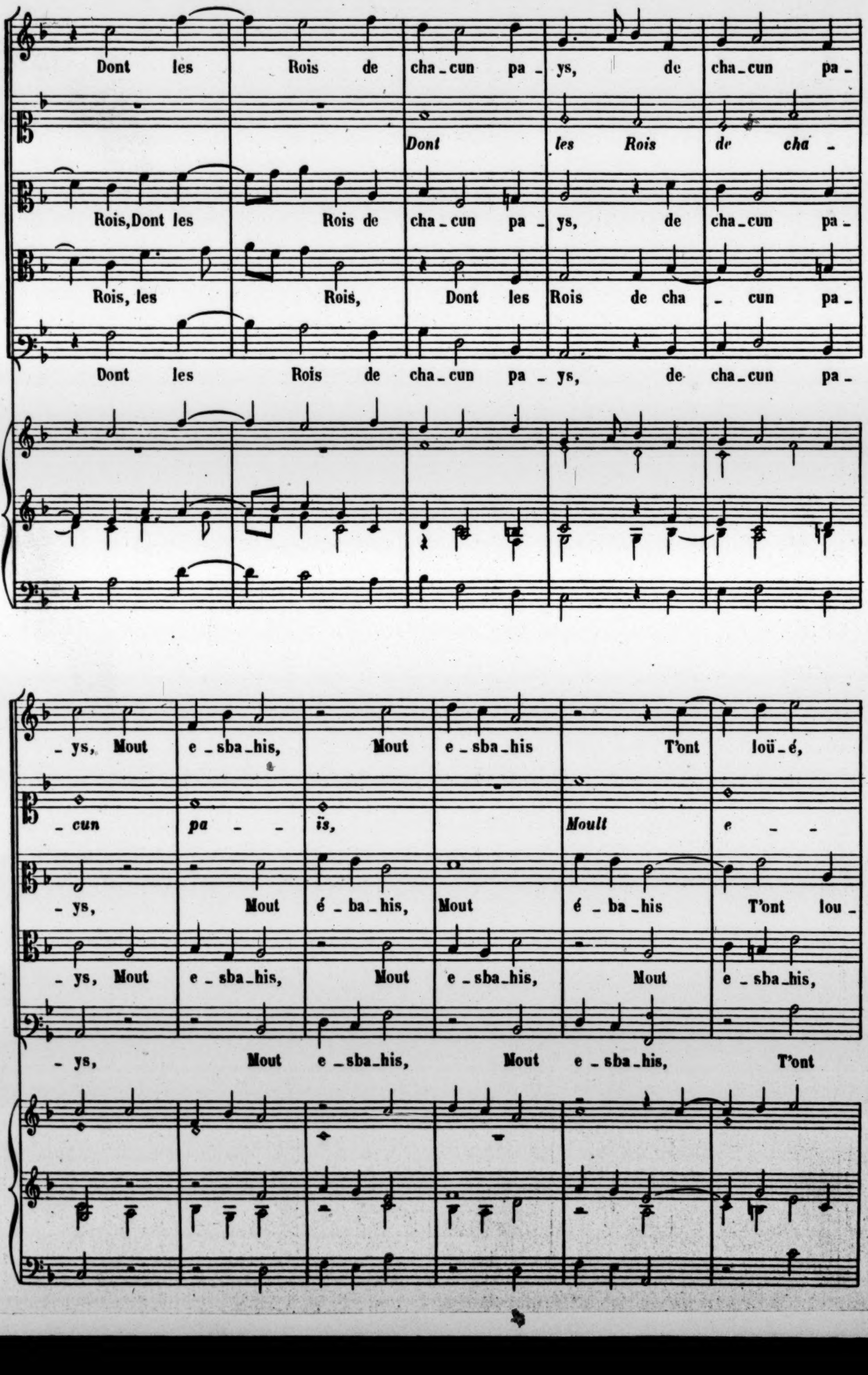

de ta grand' bon_té, Et fe_au_té, Et fe_au_té, Et fe_
de ta grand' bon_té, Et fe_au_té, Et fe_
de ta grand' bon_té, Et fe_au_té, fe_au_té, Et fe_
bon_té, Et fe_au_
de ta grand' bon_té, Et fe_au_té, Et fe_au_
_au_té Tant e_sti_me_e, Tant e_sti_me_e.
_au_té Tant e_sti_me_e.
_au_té Tant e_sti_me_e, Tant e_sti_me_e.
_té Tant e_sti_me_e.
_té Tant e_sti_me_e, Tant e_sti_me_e

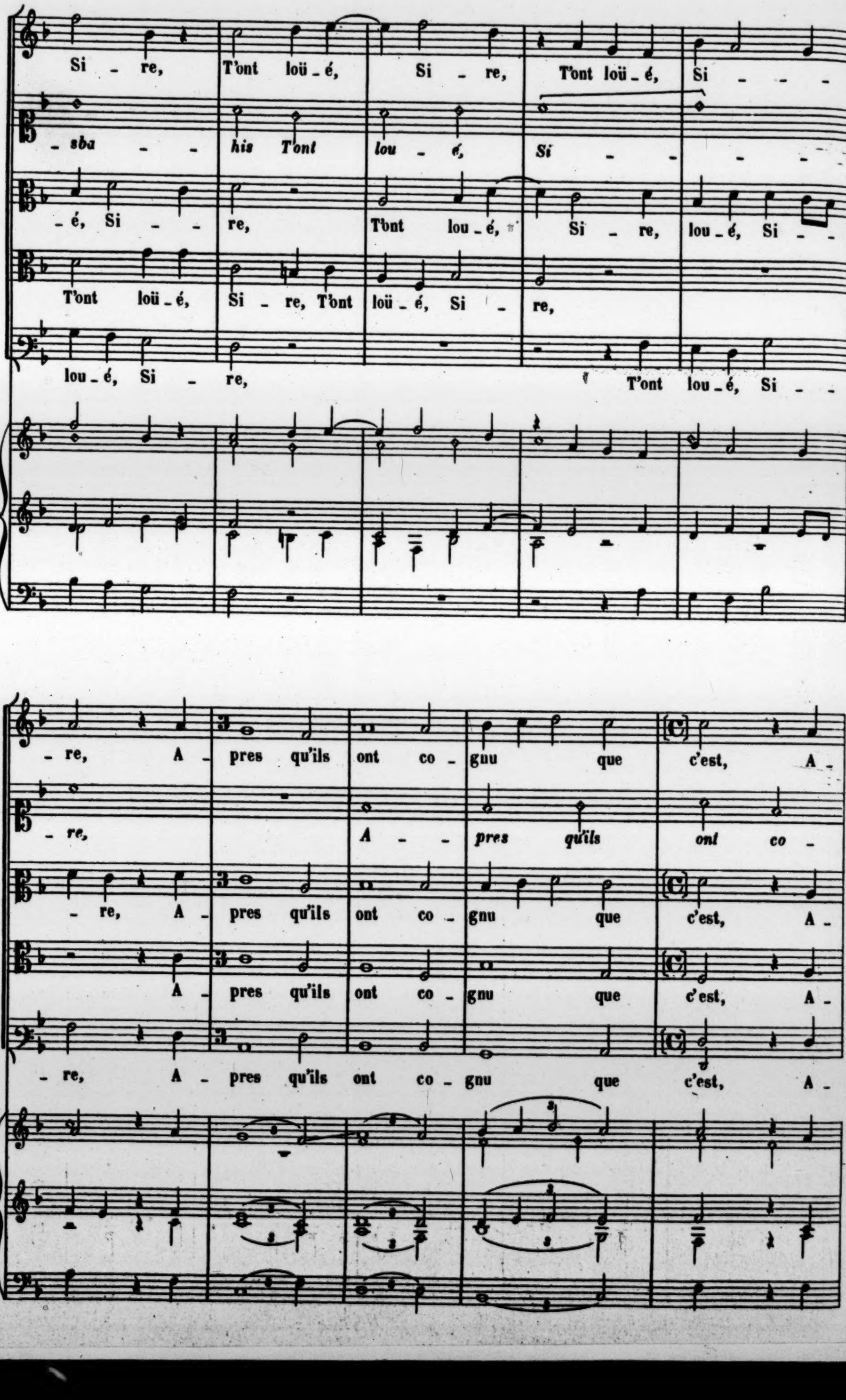
SECONDE PARTIE, A 5

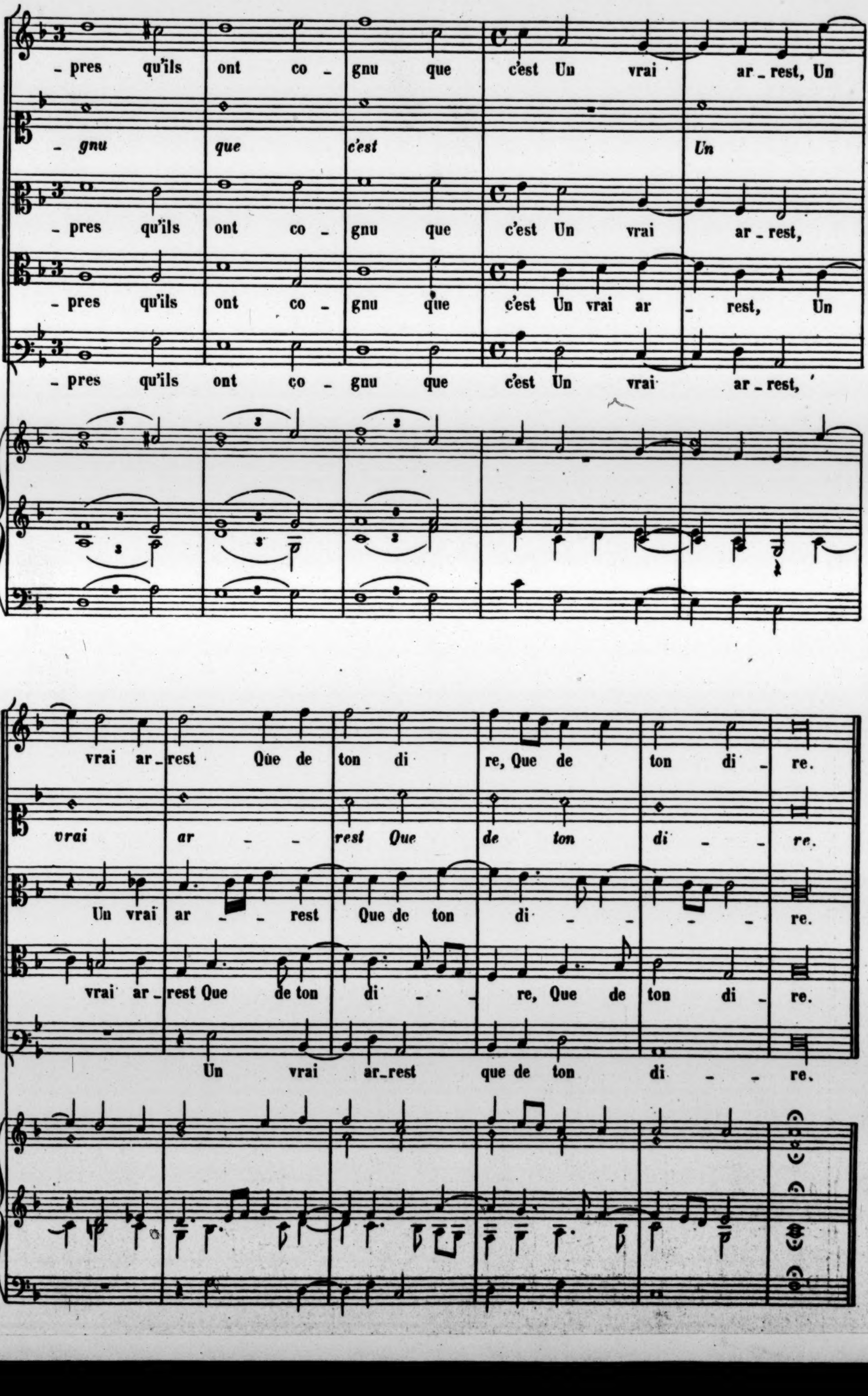

Dessus
Cinquiesme (Chant choral)
Car tu as fait ton Nom mout grand,
Haute-Contre
Car tu as fait, Car tu as fait ton Nom mout grand, ton Nom mout grand, En te
Taille
Car tu as fait ton Nom mout grand, tu as fait ton Nom mout
Basse-Contre
Car tu as fait, Car tu as fait ton Nom mout grand, tu as fait ton Nom mout
RÉDUCTION


En te mon - strant Vrai en pa - ro - -
mon - strant, En te mon - strant Vrai en pa - ro - - -
grand, En te mon - strant, te mon - strant Vrai en pa - ro -
grand, En te mon - strant, te mon - strant Vrai en pa - ro - -
Dés que ie cri - e tu m'en - tens, Dés que ie cri - e tu m'en -
- les: Dés que ie cri - - e
- les: Dés que ie cri - e tu m'en - tens, Dés que ie cri - e tu m'en -
- les: Dés que ie cri - e tu m'en - tens, Dés que ie cri - e tu m'en -
- les:

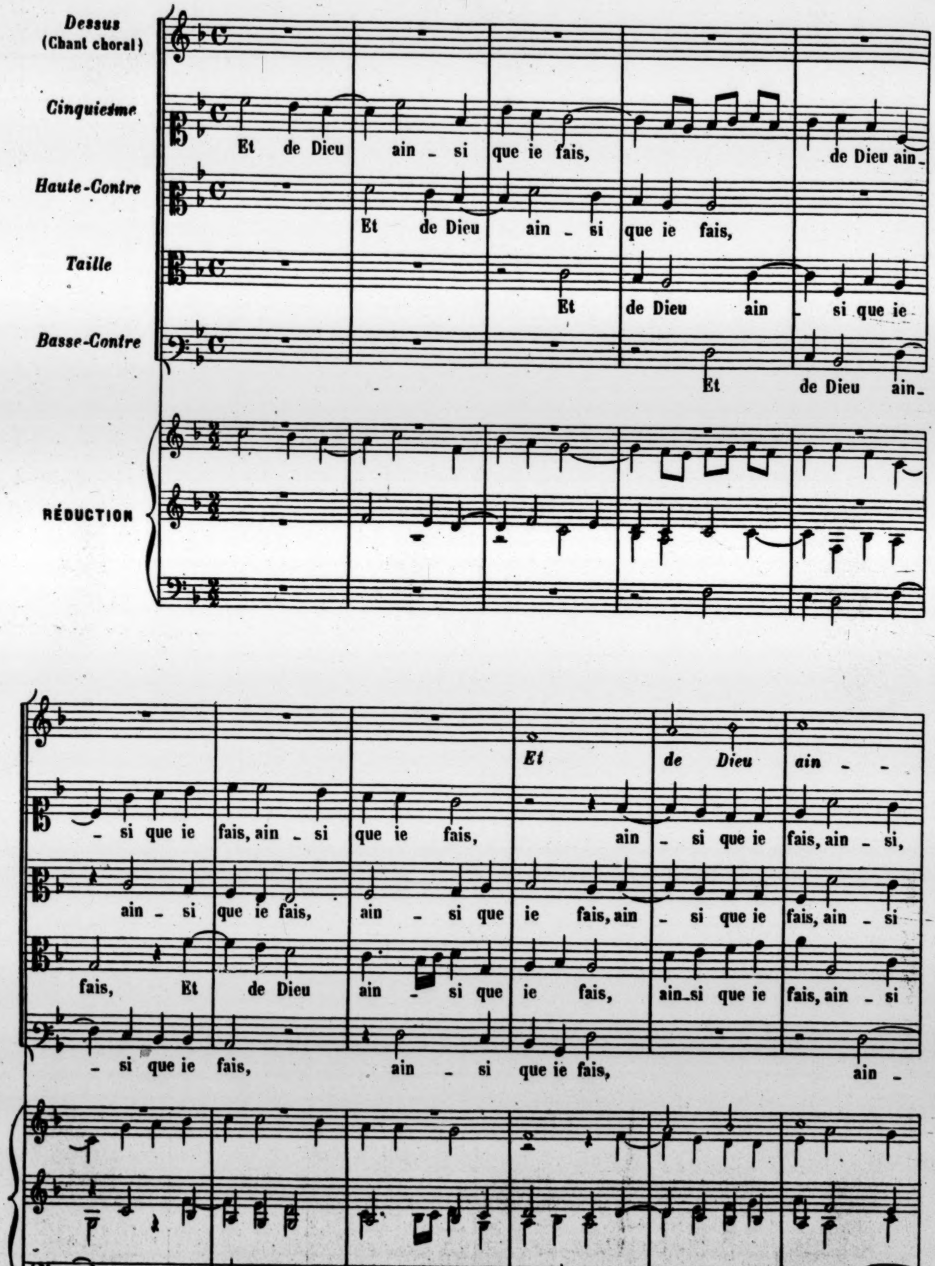

- tens, Quand il est temps, Quand il est temps
tu m'en - - tens, Quand
- tens, Quand il est temps, Quand il est temps, il
- tens, Quand il est temps, Quand il est temps
Mon cœur con - so - les: con - so - - - les:
il est temps Mon cœur con - so - - les:
est temps Mon cœur con - so - les, con - so - les: Dont les
Mon cœur con - so - les, Mon cœur con - so - - les: Dont les

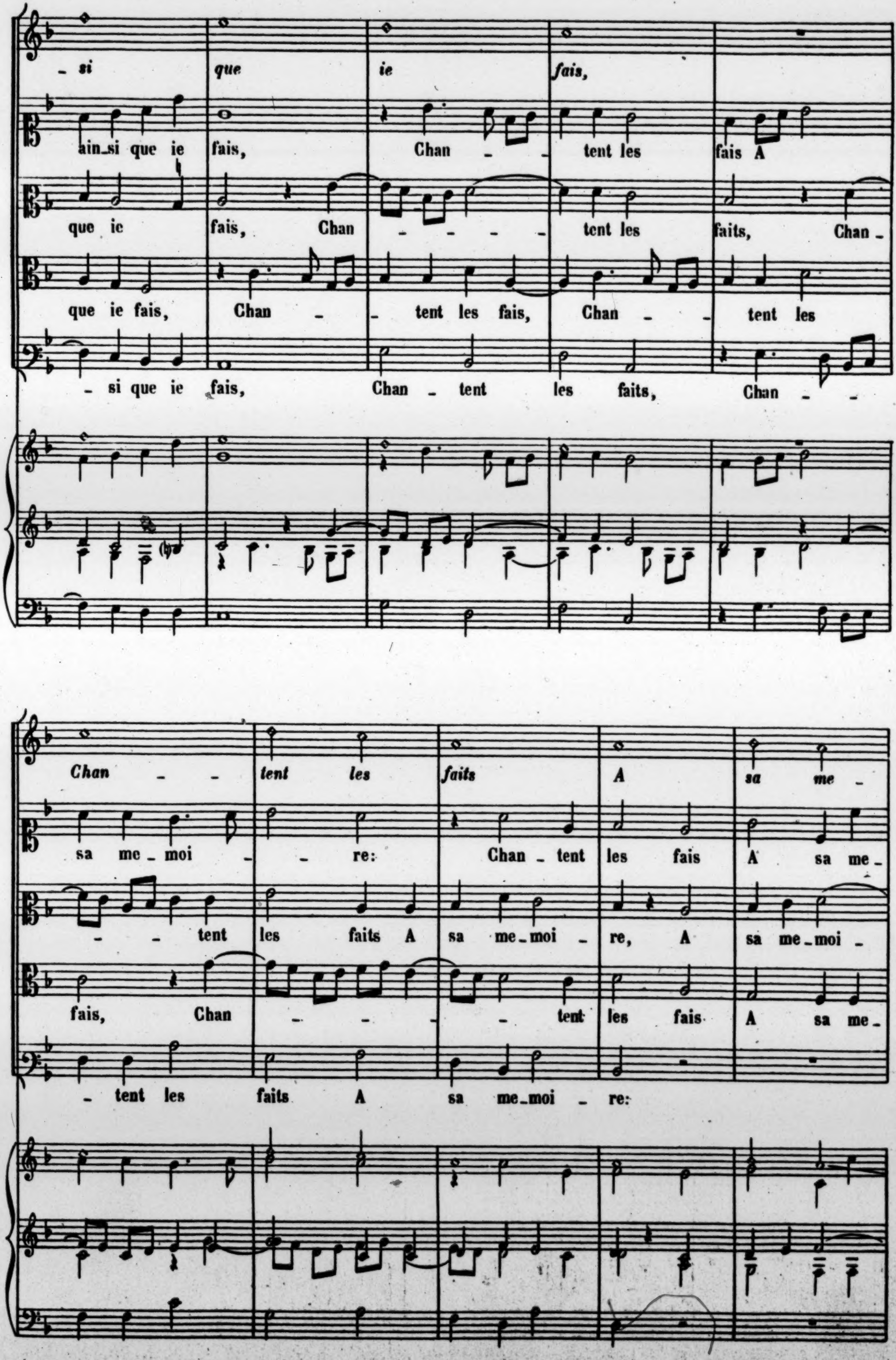

Dont les Rois de cha_cun pa_ys, de cha_cun pa_
Dont les Rois de cha_
Rois, Dont les Rois de cha_cun pa_ys, de cha_cun pa_
Rois, les Rois, Dont les Rois de cha - cun pa_
Dont les Rois de cha_cun pa_ys, de cha_cun pa_
_ys, Mout e_sba_his, Mout e_sba_his T'ont loü_é,
cun pa is, Moult e_
_ys, Mout é_ba_his, Mout é_ba_his T'ont lou_
_ys, Mout e_sba_his, Mout e_sba_his, Mout e_sba_his,
_ys, Mout e_sba_his, Mout e_sba_his, T'ont

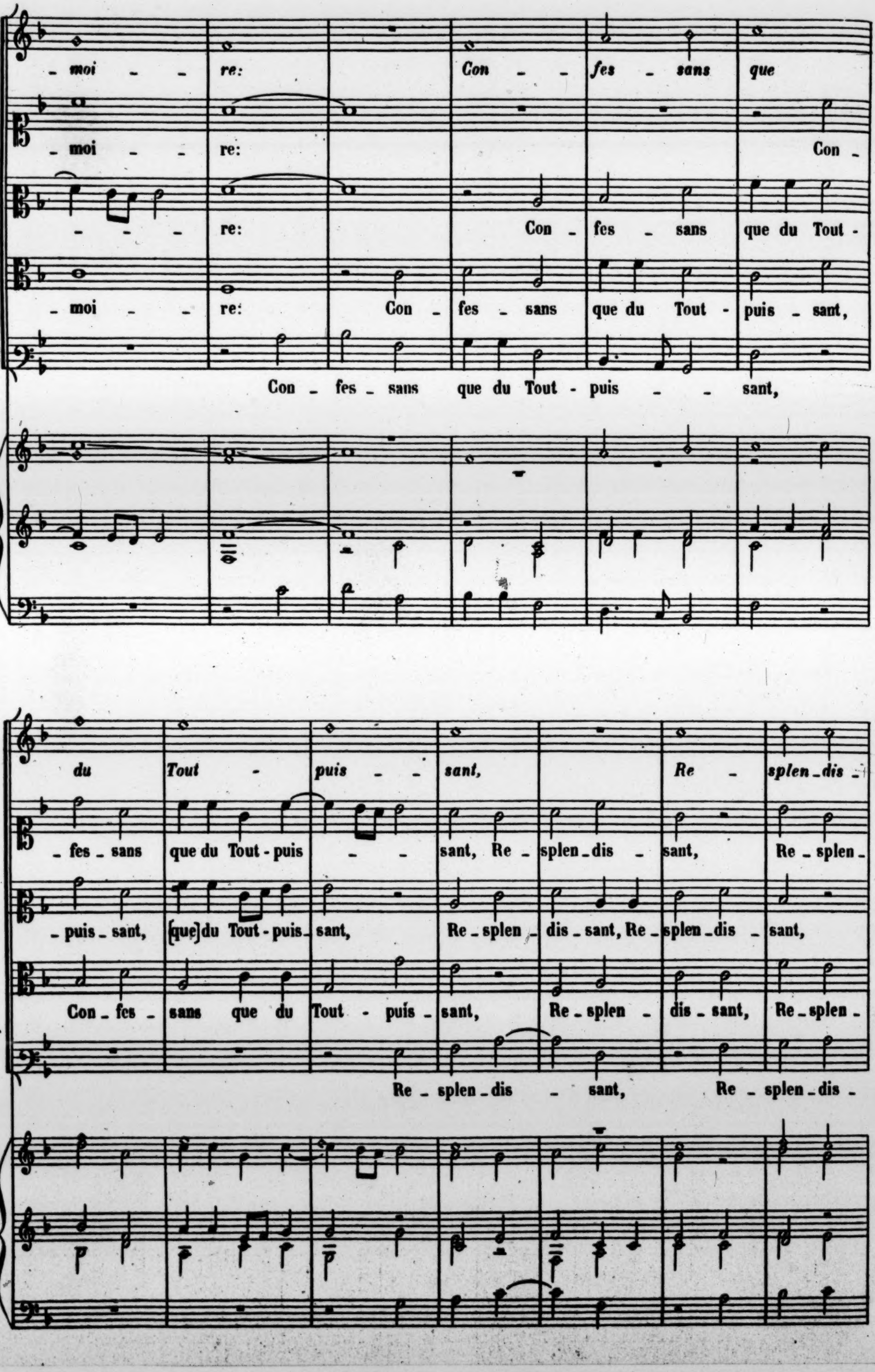

Si - re, T'ont loü - é, Si - re, T'ont loü - é, Si - - -
- sba - - his T'ont lou - é, Si - - - - -
- é, Si - - re, T'ont lou - é, Si - re, lou - é, Si - -
T'ont loü - é, Si - re, T'ont loü - é, Si - re,
lou - é, Si - re, T'ont lou - é, Si - -
- re, A - pres qu'ils ont co - gnu que c'est, A -
- re, A - - pres qu'ils ont co -
- re, A - pres qu'ils ont co - gnu que c'est, A -
A - pres qu'ils ont co - gnu que c'est, A -
- re, A - pres qu'ils ont co - gnu que c'est, A -

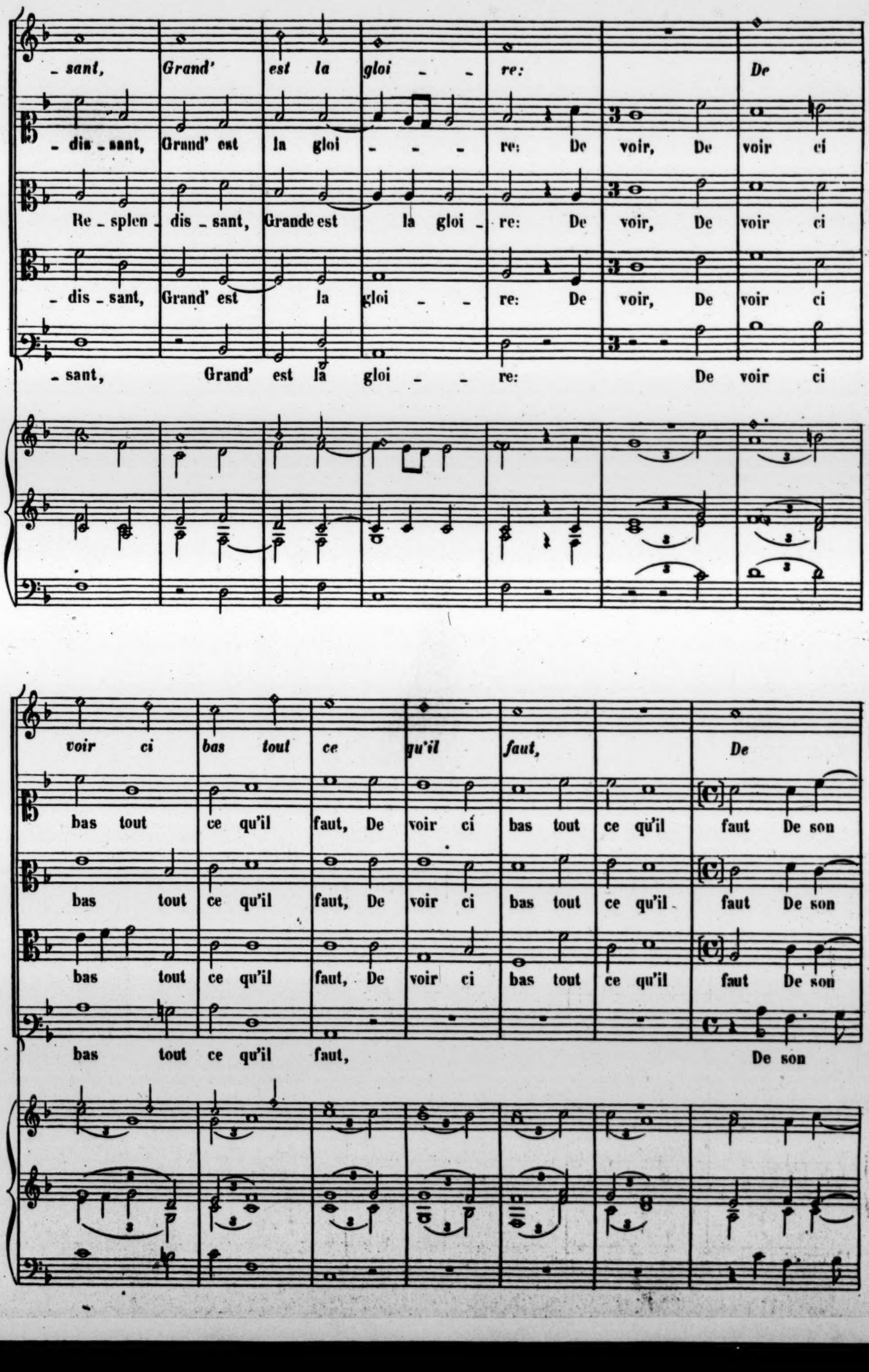

- pres qu'ils ont co - gnu que c'est Un vrai ar - rest, Un
- gnu que c'est Un
- pres qu'ils ont co - gnu que c'est Un vrai ar - rest,
- pres qu'ils ont co - gnu que c'est Un vrai ar - rest, Un
- pres qu'ils ont co - gnu que c'est Un vrai ar - rest,
vrai ar - rest Que de ton di re, Que de ton di - re.
vrai ar - rest Que de ton di - re.
Un vrai ar - rest Que de ton di - re.
vrai ar - rest Que de ton di - re, Que de ton di - re.
Un vrai ar - rest que de ton di - re.

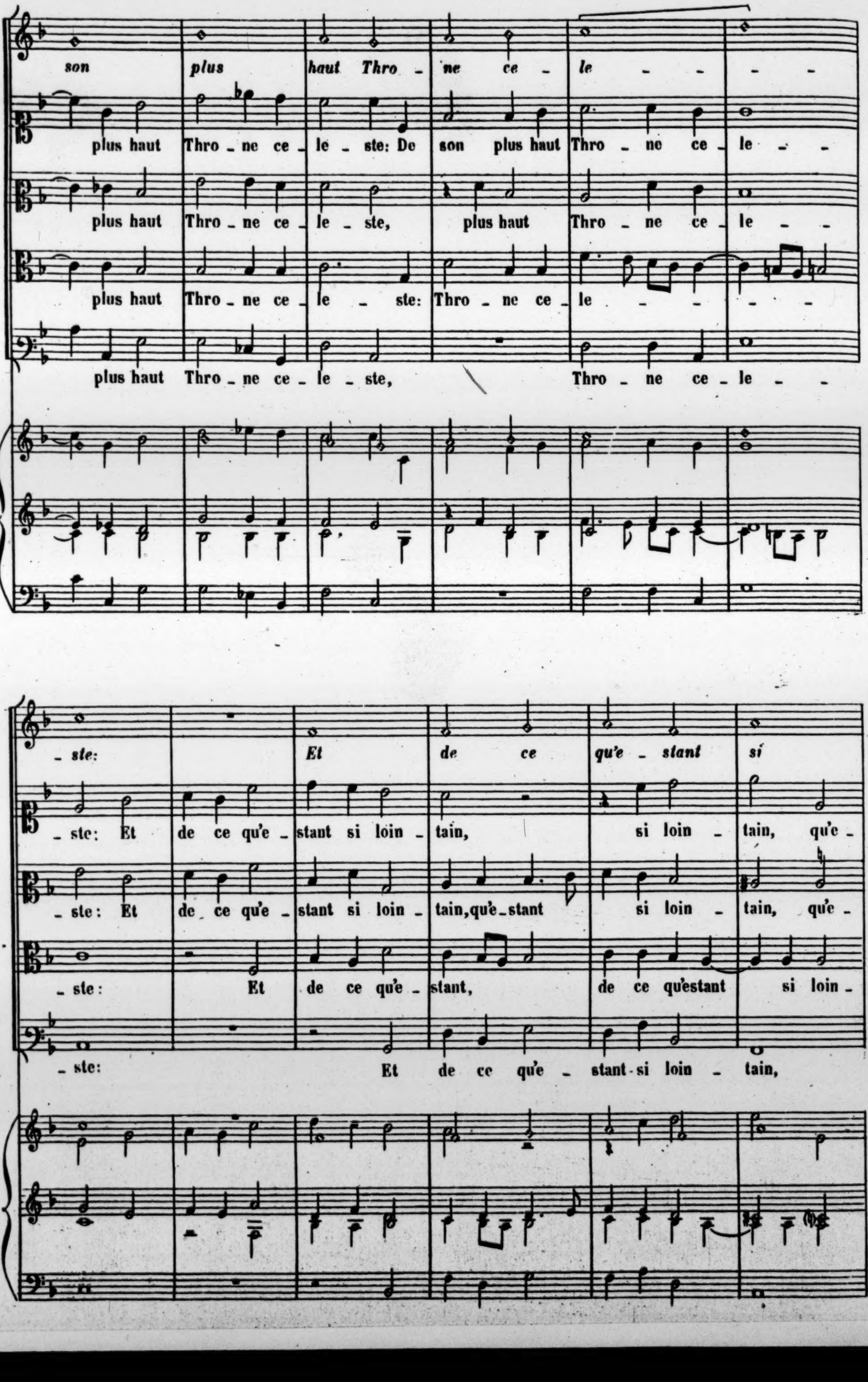
TROISIESME PARTIE, A 5

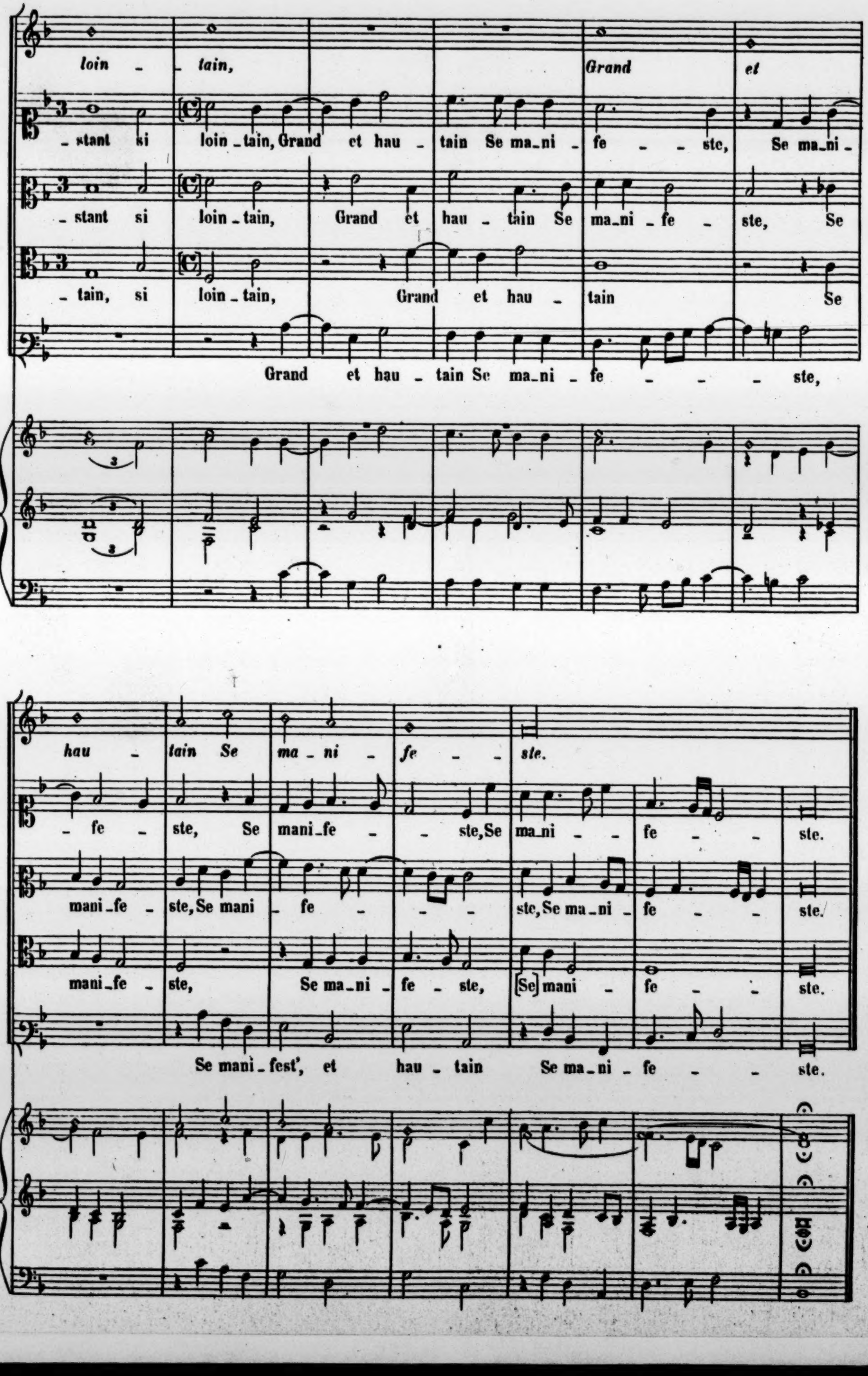

Dessus (Chant choral)
Cinquiesme
Haute-Contre
Taille
Basse-Contre
RÉDUCTION
Et de Dieu ain - si que ie fais, de Dieu ain-
Et de Dieu ain - si que ie fais,
Et de Dieu ain - si que ie-
Et de Dieu ain-
Et de Dieu ain - -
- si que ie fais, ain - si que ie fais, ain - si que ie fais, ain - si,
ain - si que ie fais, ain - si que ie fais, ain - si que ie fais, ain - si
fais, Et de Dieu ain - si que ie fais, ain-si que ie fais, ain - si
- si que ie fais, ain - si que ie fais, ain-


_ si que ie fais,
ain_si que ie fais, Chan _ _ tent les fais A
que ie fais, Chan _ _ _ _ tent les faits, Chan _
que ie fais, Chan _ _ tent les fais, Chan _ _ tent les
_ si que ie fais, Chan _ tent les faits, Chan _ _
Chan _ _ tent les faits A sa me _
sa me _ moi _ _ re: Chan _ tent les fais A sa me _
_ _ tent les faits A sa me _ moi _ re, A sa me _ moi _
fais, Chan _ _ _ _ tent les fais A sa me _
_ tent les faits A sa me _ moi _ re:

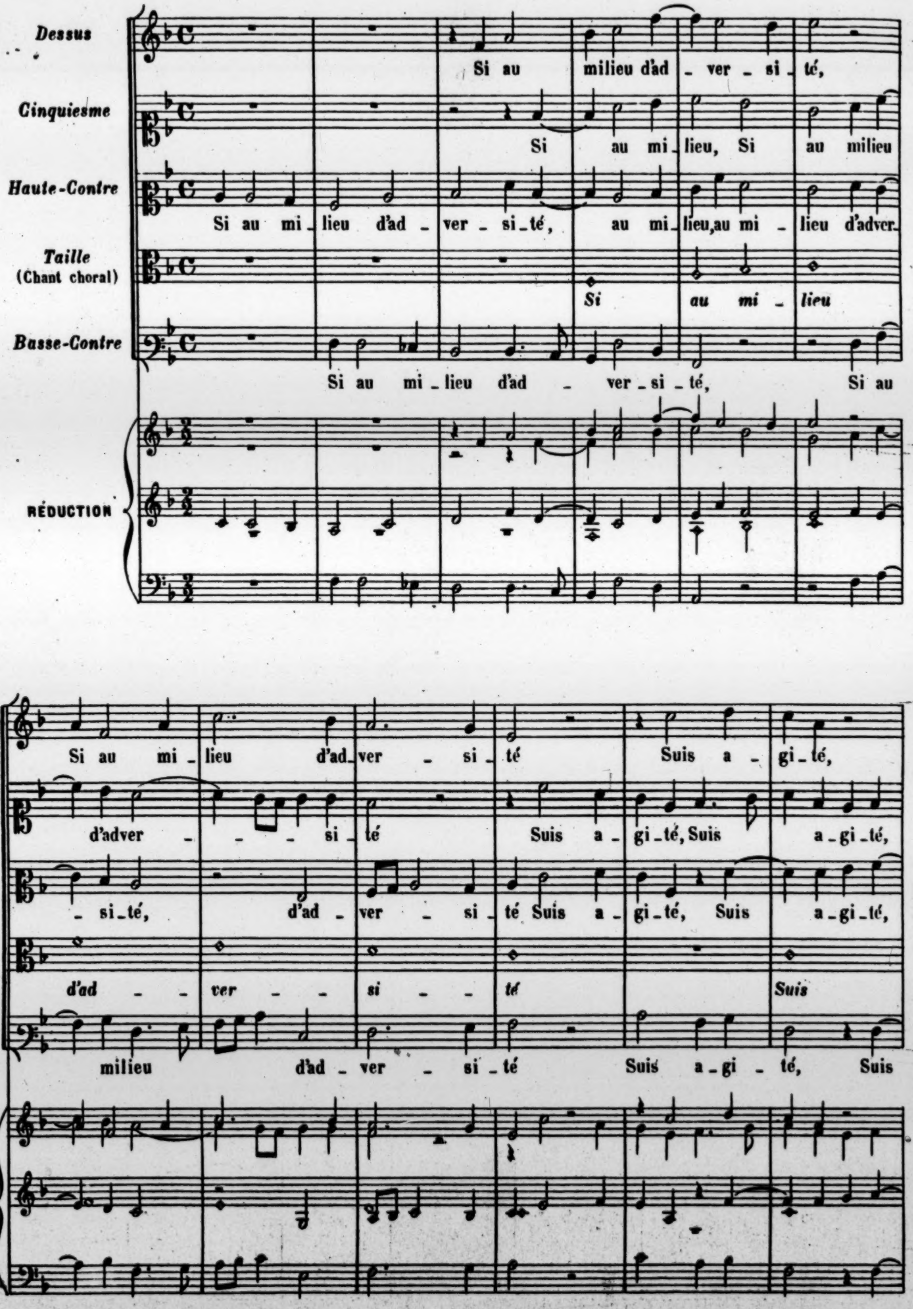

moi - - re: Con - fes - sans que
moi - - re: Con -
- - re: Con - fes - sans que du Tout -
moi - - re: Con - fes - sans que du Tout - puis - sant,
Con - fes - sans que du Tout - puis - - sant,
du Tout - puis - - sant, Re - splen - dis -
fes - sans que du Tout - puis - - sant, Re - splen - dis - sant, Re - splen -
puis - sant, [que] du Tout - puis - sant, Re - splen - dis - sant, Re - splen - dis - sant,
Con - fes - sans que du Tout - puis - sant, Re - splen - dis - sant, Re - splen -
Re - splen - dis - sant, Re - splen - dis -

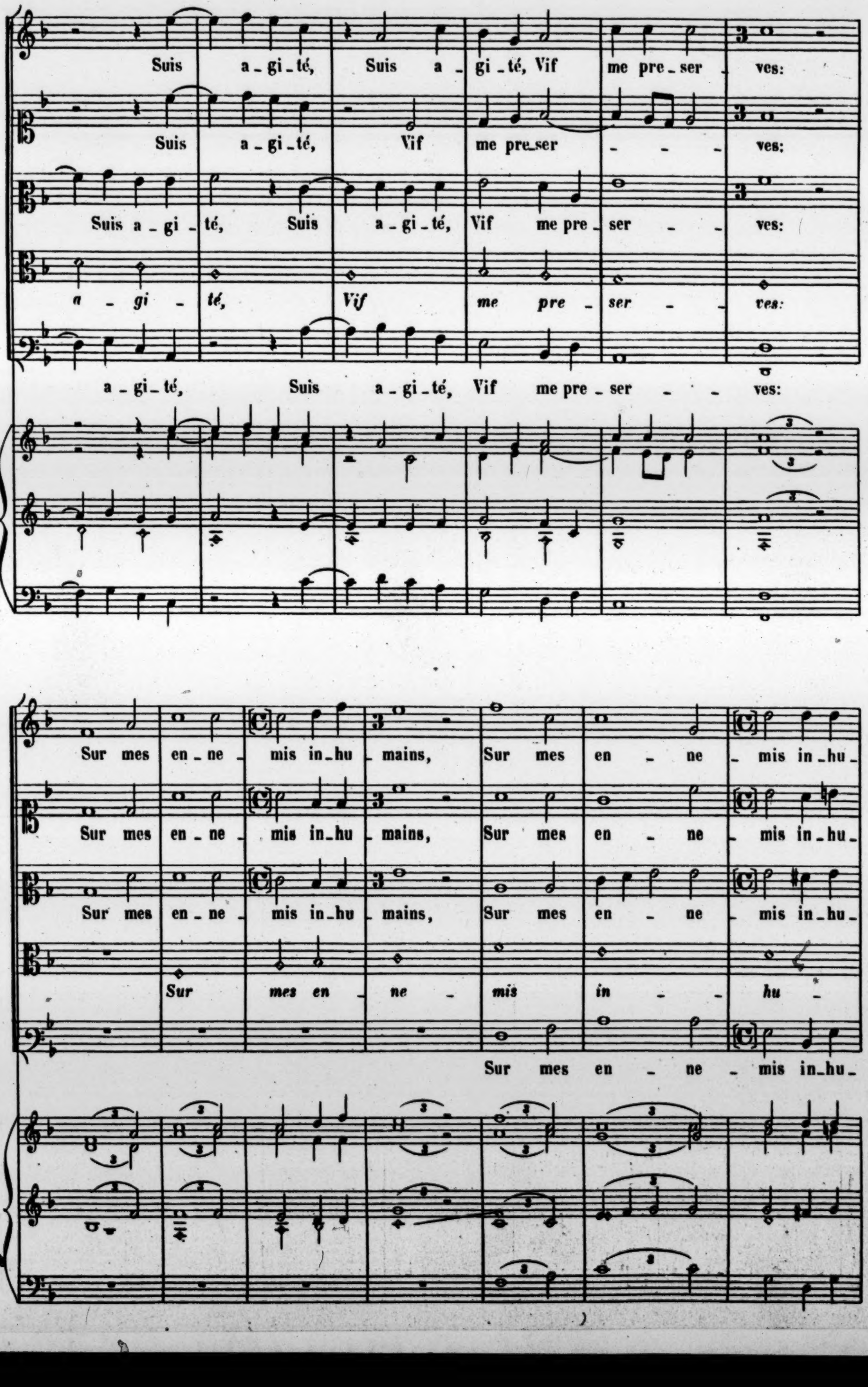

_sant, Grand' est la gloi _ _ re: De
_dis_sant, Grand' est la gloi _ _ _ re: De voir, De voir ci
Re_splen_dis_sant, Grande est la gloi_re: De voir, De voir ci
_dis_sant, Grand' est la gloi _ _ re: De voir, De voir ci
_sant, Grand' est la gloi _ _ re: De voir ci
voir ci bas tout ce qu'il faut, De
bas tout ce qu'il faut, De voir ci bas tout ce qu'il faut De son
bas tout ce qu'il faut, De voir ci bas tout ce qu'il faut De son
bas tout ce qu'il faut, De voir ci bas tout ce qu'il faut De son
bas tout ce qu'il faut, De son

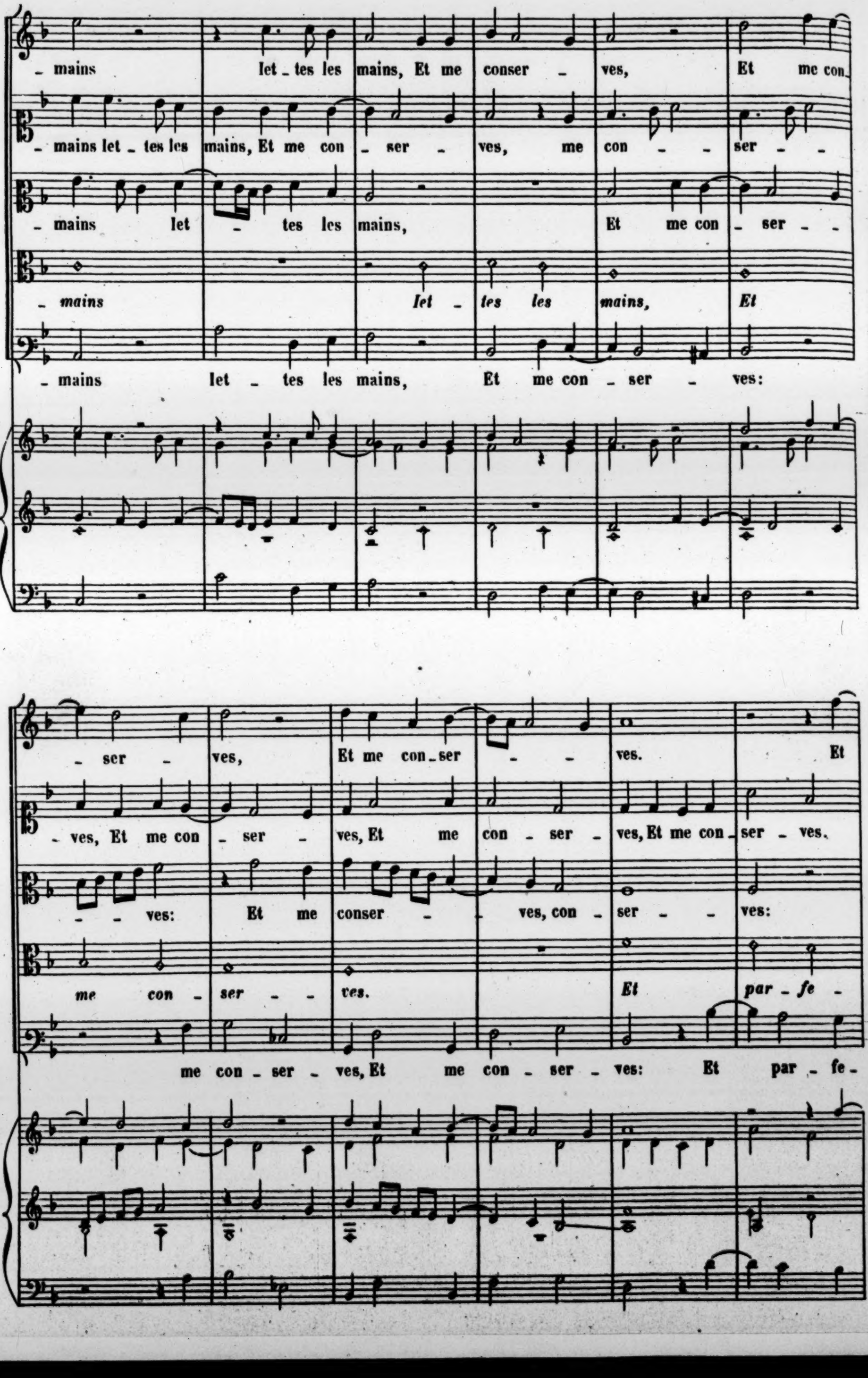

son plus haut Thro - ne ce - le - - - -
plus haut Thro - ne ce - le - ste: De son plus haut Thro - ne ce - le - -
plus haut Thro - ne ce - le - ste, plus haut Thro - ne ce - le - -
plus haut Thro - ne ce - le - ste: Thro - ne ce - le - - - - -
plus haut Thro - ne ce - le - ste, Thro - ne ce - le - -
- ste: Et de ce qu'e - stant si
- ste: Et de ce qu'e - stant si loin - tain, si loin - tain, qu'e -
- ste: Et de ce qu'e - stant si loin - tain, qu'e - stant si loin - tain, qu'e -
- ste: Et de ce qu'e - stant, de ce qu'estant si loin -
- ste: Et de ce qu'e - stant - si loin - tain,

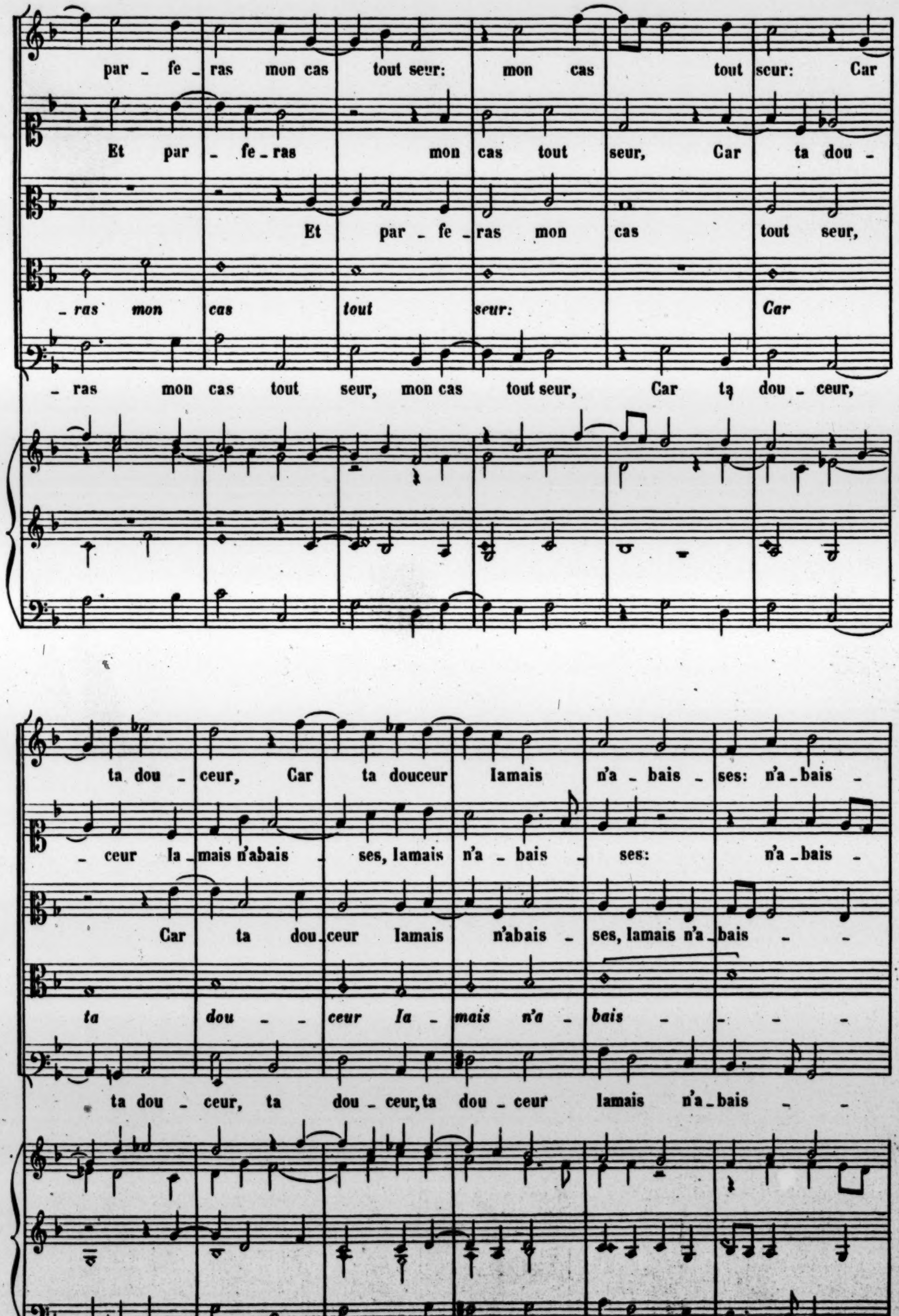

loin _ tain, Grand et
_ stant si loin _ tain, Grand et hau _ tain Se ma_ni _ fe _ _ ste, Se ma_ni_
_ stant si loin _ tain, Grand et hau _ tain Se ma_ni _ fe _ ste, Se
_ tain, si loin _ tain, Grand et hau _ tain Se
Grand et hau _ tain Se ma_ni _ fe _ _ _ ste,
hau _ tain Se ma _ ni _ fe _ _ ste.
_ fe _ ste, Se mani_fe _ _ ste, Se ma_ni _ _ fe _ _ ste.
mani_fe _ ste, Se mani _ fe _ _ _ ste, Se ma_ni _ fe _ _ ste.
mani_fe _ ste, Se ma_ni _ fe _ ste, [Se] mani _ fe _ _ ste.
Se mani_fest', et hau _ tain Se ma_ni _ fe _ _ ste.

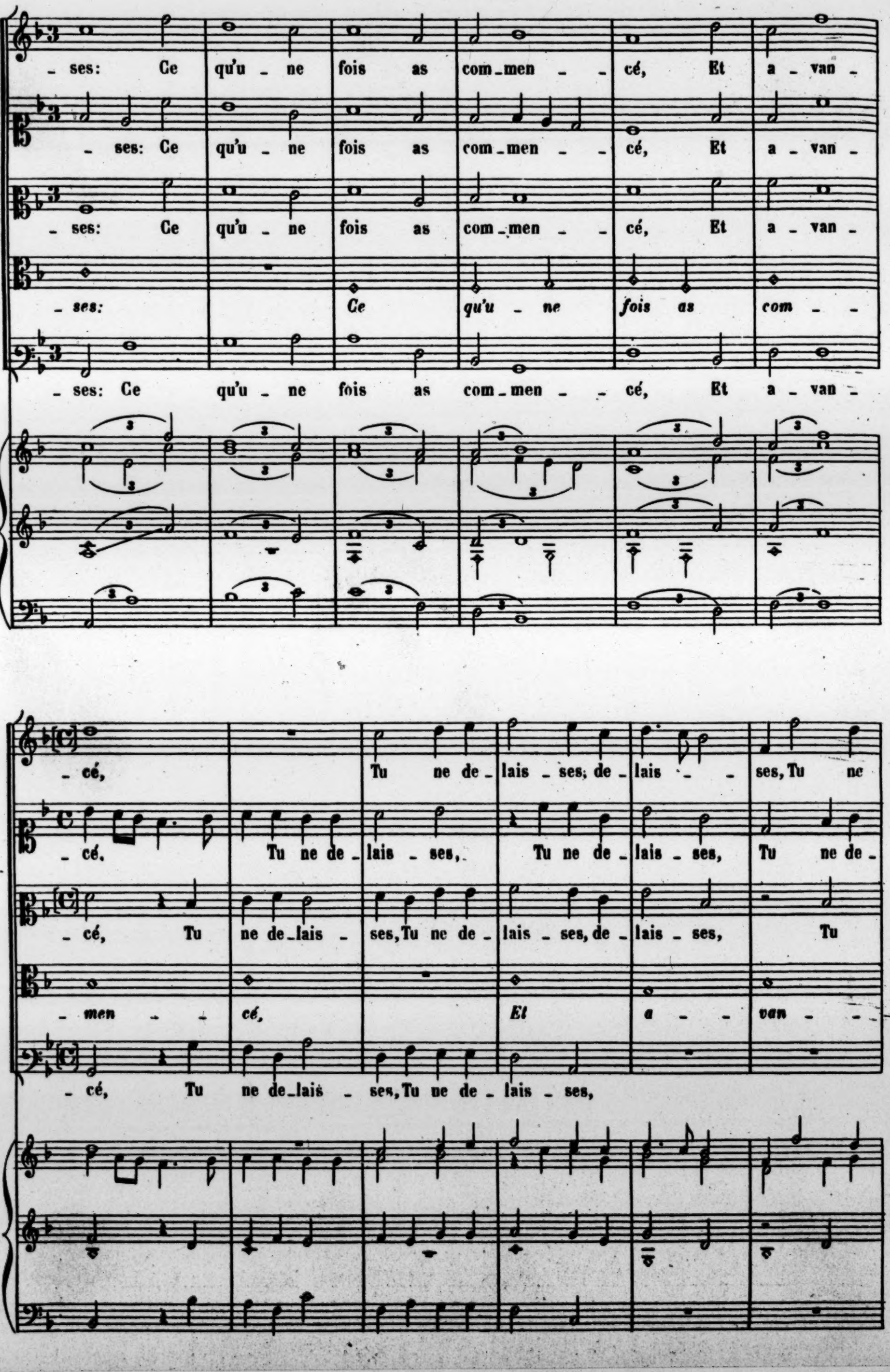
DERNIERE PARTIE, A 5

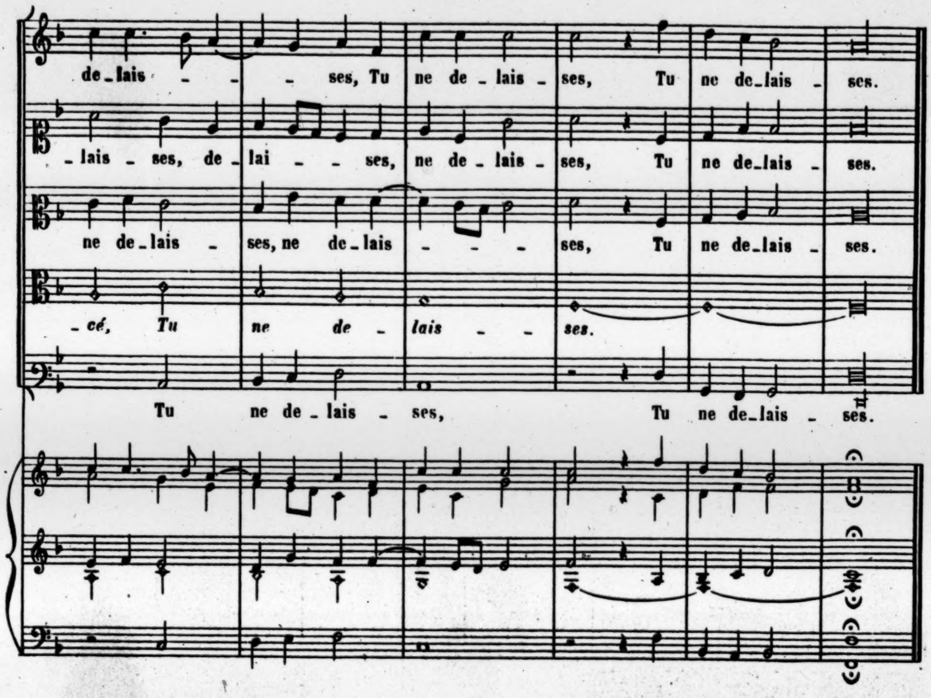

Dessus
Cinquiesme
Haute-Contre
Taille
(Chant choral)
Basse-Contre
RÉDUCTION
Si au milieu d'ad - ver - si - té,
Si au mi - lieu, Si au milieu
Si au mi - lieu d'ad - ver - si - té, au mi - lieu, au mi - lieu d'adver
Si au mi - lieu
Si au mi - lieu d'ad - ver - si - té, Si au
Si au mi - lieu d'ad ver - si - té Suis a - gi - té,
d'adver - - - si - té Suis a - gi - té, Suis a - gi - té,
- si - té, d'ad - ver - si - té Suis a - gi - té, Suis a - gi - té,
d'ad - - ver - - si - - té Suis
milieu d'ad - ver - si - té Suis a - gi - té, Suis


Suis a_gi_té, Suis a_gi_té, Vif me pre_ser_ves:
Suis a_gi_té, Vif me pre_ser_ves:
Suis a_gi_té, Suis a_gi_té, Vif me pre_ser_ves:
a_gi_té, Vif me pre_ser_ves:
a_gi_té, Suis a_gi_té, Vif me pre_ser_ves:
3
Sur mes en_ne_mis in_hu_mains, Sur mes en_ne_mis in_hu_
Sur mes en_ne_mis in_hu_mains, Sur mes en_ne_mis in_hu_
Sur mes en_ne_mis in_hu_mains, Sur mes en_ne_mis in_hu_
Sur mes en_ne_mis in_hu_
Sur mes en_ne_mis in_hu_
C
3


- mains let - tes les mains, Et me conser - ves, Et me con -
- mains let - tes les mains, Et me con - ser - ves, me con - - ser -
- mains let - tes les mains, Et me con - ser -
- mains let - tes les mains, Et
- mains let - tes les mains, Et me con - ser - ves:
- ser - ves, Et me con - ser - - ves. Et
- ves, Et me con - ser - ves, Et me con - ser - ves, Et me con - ser - ves.
- - ves: Et me conser - - ves, con - ser - - ves:
me con - ser - - ves. Et par - fe -
me con - ser - ves, Et me con - ser - ves: Et par - fe -


par - fe - ras mon cas tout seur: mon cas tout seur: Car
Et par - fe - ras mon cas tout seur, Car ta dou -
Et par - fe - ras mon cas tout seur,
- ras mon cas tout seur: Car
- ras mon cas tout seur, mon cas tout seur, Car ta dou - ceur,
ta dou - ceur, Car ta douceur Iamais n'a - bais - ses: n'a - bais -
- ceur Ia - mais n'abais - ses, Iamais n'a - bais - ses: n'a - bais -
Car ta dou - ceur Iamais n'abais - ses, Iamais n'a - bais - -
ta dou - - ceur Ia - mais n'a - bais - - - -
ta dou - ceur, ta dou - ceur, ta dou - ceur Iamais n'a - bais - -


- ses: Ce qu'u - ne fois as com - men - - cé, Et a - van -
- ses: Ce qu'u - ne fois as com - men - - cé, Et a - van -
- ses: Ce qu'u - ne fois as com - men - - cé, Et a - van -
- ses: Ce qu'u - ne fois as com -
- ses: Ce qu'u - ne fois as com - men - - cé, Et a - van -
- cé, Tu ne de - lais - ses, de - lais - - ses, Tu ne
- cé, Tu ne de - lais - ses, Tu ne de - lais - ses, Tu ne de -
- cé, Tu ne de - lais - ses, Tu ne de - lais - ses, de - lais - ses, Tu
- men - - cé, Et a - - van - -
- cé, Tu ne de - lais - ses, Tu ne de - lais - ses,
3


de_lais - - - ses, Tu ne de_lais_ses, Tu ne de_lais - ses.
_lais_ses, de_lai - - ses, ne de_lais_ses, Tu ne de_lais - ses.
ne de_lais - ses, ne de_lais - - - ses, Tu ne de_lais - ses.
_cé, Tu ne de - lais - - ses.
Tu ne de_lais - ses, Tu ne de_lais - ses.

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